Tuesday 10 June 2025

Amateur Photographer

Made in Britain

12 **classic cameras** from the twilight years of the domestic camera industry

Passionate about photography since 1884

Sigma BF

TEST Will Sigma's minimalist L-mount beauty become your new Best Friend?

Food for thought

Winning photos of food and the stories behind them

Paul Strand

Paul Hill recounts the time he met the US photo legend

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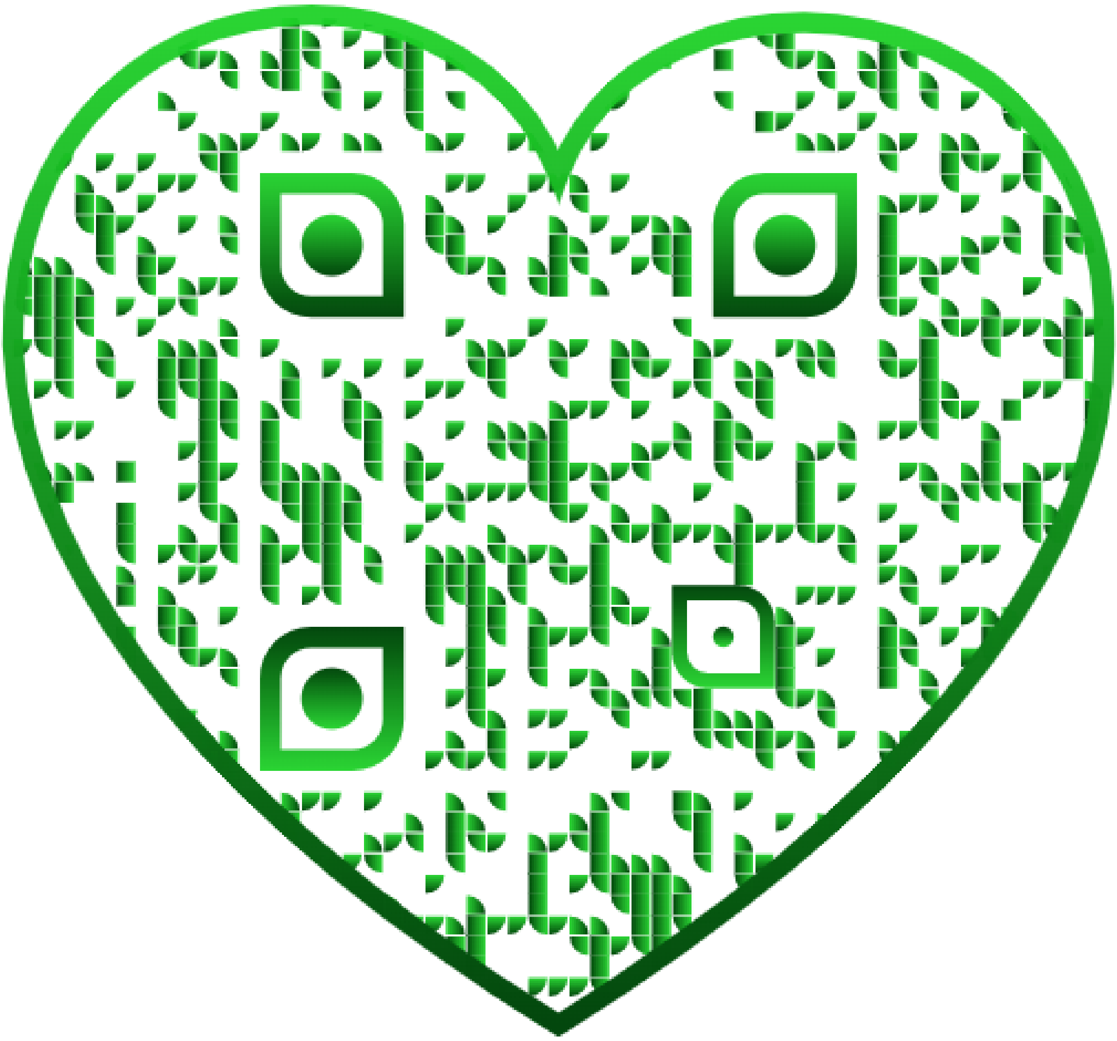

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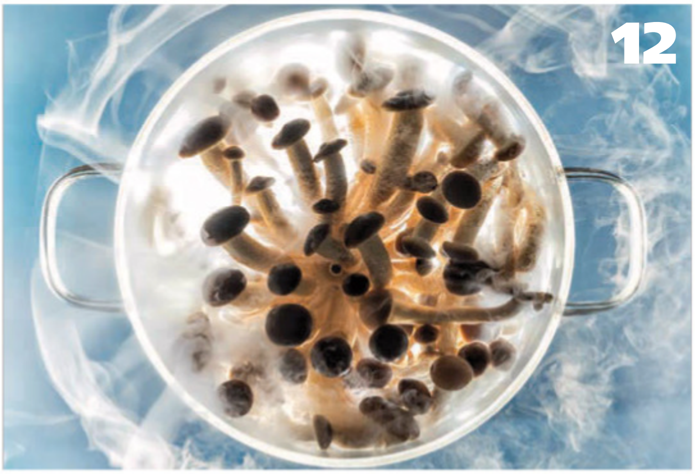
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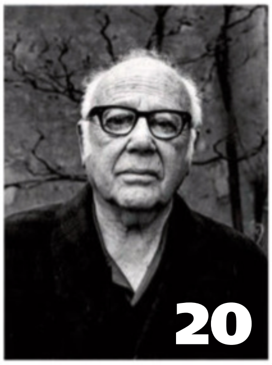
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THIS WEEK'S CONTRIBUTORS

ANDY WESTLAKE
Technical Editor

Our chief reviewer conducts an in-depth test of the Sigma BF full-frame mirrorless camera

PETER DENCH
Acting Features Ed

Peter highlights winners from The World Food Photography Awards 2025

PAUL HILL

In his series about his book *Dialogue with Photography*, Paul Hill meets US photographer Paul Strand

JOHN WADE

In Film Stars, AP's expert on camera history writes about the British camera industry in the 1950s

AMY DAVIES
Features Editor

Amy highlights a fantastic free exhibition – Picture Post: A Twentieth Century Icon

JESSICA MILLER
Dep. Online Editor

Jessica quizzes readers on page 40 and also picks the best reader shots on page 42

Welcome

In a world where most cameras look kind of similar, it's refreshing to see Sigma continuing to plough its own furrow. The firm's outside-the-box thinking hasn't always come off for them but in the new BF they have made a gorgeous piece of art, hewn from a single slab of aluminium. But how does it fare as a camera? Read Andy Westlake's review on page 22. Also this week John Wade looks back at the zenith of British camera manufacturing, where the word 'gorgeous' is not always the one that springs to mind. And Paul Hill begins his new series on photography legends with Paul Strand. To see and hear some of today's documentary photography legends, don't miss our next Festival of Photography event on 9 August. See page 38 for details.

Nigel Atherton, Editor

Amateur Photographer

Made in Britain

14 British cameras from the twilight years of the domestic camera industry

Sigma BF

TEST Will Sigma's minimalist L-mount beauty become your new Best Friend?

Food for thought

Winning photos of food and the stories behind them

Paul Strand

Paul Hill recounts the time he met the US photo legend

Plus LUTs explained • Bowman Summit Duo strap • Picture Post on show

MAIN COVER PICTURE © ANDY WESTLAKE. INSET, ABOVE: © LUKE COPPING / WORLD FOOD PHOTOGRAPHY AWARDS. INSET, BELOW: THE FAMILY LUZZARA, ITALY 1953 © APERTURE, PAUL STRAND ARCHIVE, NEW YORK

Our cover photo of the minimalist Sigma BF was taken by AP's Technical Editor, Andy Westlake. His review is on page 22

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New Yashica compacts with film vibes, digital convenience

YASHICA has launched two FX-D digital compact cameras with film simulation modes and styled to look like vintage 35mm SLRs. The higher-end Yashica FX-D 300 features a 50MP 1/1.56in sensor (comparable to that in the iPhone 15 Pro), a 24mm equivalent f/1.8 lens, optical image stabilisation and 4K video recording at 30p. It only shoots JPEG, however, as does its sibling, the cheaper Yashica FX-D 100.

The FX-D 100 sports a 13MP 1/3.06in sensor often used in smartphones, a 25-76mm equivalent lens with an f/1.6-f/2.8 variable aperture, plus 3x optical and 4x digital zoom. Both cameras also come with a 2.8in LCD flip screen display with 640x480 resolution, as well as MicroSD card storage and a USB-C-rechargeable battery.

Get the Yashica film look

Six film simulations are available in both cameras, based on classic Yashica film stocks. These include two black & white profiles – B&W 400, designed for street photography, and MONO 400, which offers fine grain and a balanced tonal range.

Yashica will be a name familiar to many AP readers; established in Japan in 1949, the firm released the affordable 35mm Yashica FX-3 and later the Yashica Electro 35, the world's first compact camera to feature an electronically controlled shutter. In 2008 the Yashica trademark was sold to the current owners, based in Hong Kong.

The two cameras are available now on Kickstarter, with the FX-D 300's launch price set at £252 and the FX-D 100's at £178. The page is at bit.ly/newyashicas and Yashica is promising August delivery (just remember that with Kickstarter, you are backing a project, not buying a product).

The Yashica FX-D 100, available for £178

Passionate about photojournalism? Don't miss our major August event...

© ZED NELSON / PHOTOGRAPHER

Uketula lion ranch, South Africa, by Zed Nelson, who will be discussing his award-winning work at our next must-see event

HOT on the heels of our highly successful Festival of Outdoor Photography at the end of May, *Amateur Photographer* is organising a Documentary Photography Day on Saturday, 9 August. This event, a must-see for anyone passionate about documentary photography and photojournalism, also takes place at the historic Royal Geographical Society, London.

It features a day of talks, panel discussions and more, with an eminent roster of documentary photographers, including Zed Nelson, recent winner of the Professional Category in the Sony World Photography Awards, along with World Press Photo winners Laura Pannack and Jillian Edelstein, and more. Unlimited day access or session passes are available; and you can get a great early bird discount by visiting kelsey.events/FestivalofPhotographyDocumentary

© JAMIE RUSSELL

Last call for Weather POTY contest

WEATHER Photographer of the Year, one of the biggest and most varied competitions for landscape, travel and documentary photographers, closes for entries at 23.59pm on 19 June. The contest is run by the Royal Meteorological Society and serves as an international platform to raise awareness of environmental issues while showcasing the awe-inspiring beauty and power of the weather. The top prize is £5,000, with full entry details at bit.ly/weatherpotydeadline

The UK is full of weather photo opportunities, as Jamie Russell proved with his image 'Evening Shower over the Needles' – it came third in last year's Weather POTY competition

Exclusive World Press Photo discount

THE WORLD Press Photo exhibition is taking place at the MPB Gallery in Here East, London, until 25 August, and you can get 15% off ticket prices using the code AP15. A selection of finalists and winning images are on display, including Samar Abu Elouf's image for *The New York Times*, 'Mahmoud Ajjour, Aged Nine' – which won the 2025 World Press Photo of the Year. Samar also received the AP Photojournalism award at this year's AP Awards. You can book exhibition tickets at bit.ly/wppdiscount

World Press Photo: exhibition on now

Music to your ears

THE ABBEY Road Music Photography Awards (MPA), a free competition run by the world-famous recording studio, is now open for submissions until 28 July. Categories include a new Portrait and Festival option, along with Music Moment of the Year, Emerging Photographer of the Year, Making Music, Underground Scenes, Live Music and Club Culture (the only category to accept images taken before 2024). See abbeyroadmusicphotographyawards.com

Festival photographers will want to enter the new category

PICTURE © AARON PARSONS, NOMINEE IN MUSIC MOMENT OF THE YEAR 2023

Viewpoint
Geoff Harris

Dep Editor Geoff reflects on the release of the idiosyncratic Fujifilm X half and Sigma BF

I've been lucky enough to spend quality time with both the Sigma BF and Fujifilm X half at some recent events, and while I don't think either will transform the camera market overnight, both are cool devices that reflect some interesting trends.

While Fujifilm and Sigma are well established as conventional camera and lens makers, they've realised that not everyone is seeking a boring-looking black box (or phone) that does all the thinking for you. Now, as someone who's got more into bird photography lately, I really welcome the latest advances in autofocus, subject detection, low-light performance and so on. But as these Sigma and Fujifilm releases show, there is also a market for more quirky and beautifully designed 'experience' cameras – in other words, cameras that return photographers to a more authentic and pleasurable experience than you get with those dull-looking black boxes, however packed with fancy tech.

They can change your shooting style for the better, too. To recap, the Fujifilm X half features a unique film camera mode, which enables you to choose either 36, 54 or 72 exposures – once selected, you are then limited to this number of shots until you 'develop' and view them via the smartphone app.

It may seem curious that Fujifilm, one of the most innovative digital camera makers, has resurrected one of the limitations of 35mm film photography, but as a notorious over-shooter, I say bring it on – hopefully it will encourage users to be mindful and intentional in their photography, rather than just spraying and praying (a film-style wind-on lever also gets you to slow down).

I love the X half's dainty, minimalist design, too, and it is good to see makers taking a few risks – see Andy Westlake's first look at bit.ly/xhalfpreview for a more detailed analysis.

Hip, off the old block… Geoff gets to grips with the Sigma BF

Staying with design, the Sigma BF is simply a joy to hold and shoot with, once you get used to it. It looks amazing: crafted from a single block of aluminium, the BF is a work of art, with an attention to detail that reconnects you with Japan's proud artisan tradition. The thing oozes class, without ever looking bling.

The BF is my new BF

I know the BF won't be for everyone; there's no EVF for example, though you do get a 24MP full-frame sensor and up to 8fps continuous shooting. But it's an ideal companion for a short city break, or taking along to a swanky event when you're dressed up to the nines. See Andy's full review on page 22 for more.

The release of both these 'experience' cameras reflects the growing realisation that not everyone wants a single digital device that does everything, be it a camera or phone, and that there's still room for more niche, design-led devices in a crowded and rather homogenised market. Which is good news, but not exactly breaking news – just ask any analogue photographer who's been using a characterful classic camera and embracing the 'restrictions' of film…

Geoff Harris is the deputy editor of *Amateur Photographer* magazine and website

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the email address on page 3 and win a year's digital subscription to AP.

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WITH JOHN WADE
ADAPTIVE PRESETS
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Transcend: Freedom to Love

by Sandra Chen Weinstein

£15.99, The New Press, softcover, 144 pages, ISBN: 9781620978832

A celebration of the global queer community is the perfect buy for Pride Month, says **Amy Davies**

Full of extraordinary portraits, the topic is deeply personal for photographer Sandra Chen Weinstein. Her child, Lee, came out as non-binary at the age of 28. Inspired by their courage, Weinstein embraced Lee's identity and set about creating a portfolio of photographs to push back against neglect and intolerance that comes from a prejudiced society. Lee is featured in the book, along with many other portraits of those from the LGBTQ+ community.

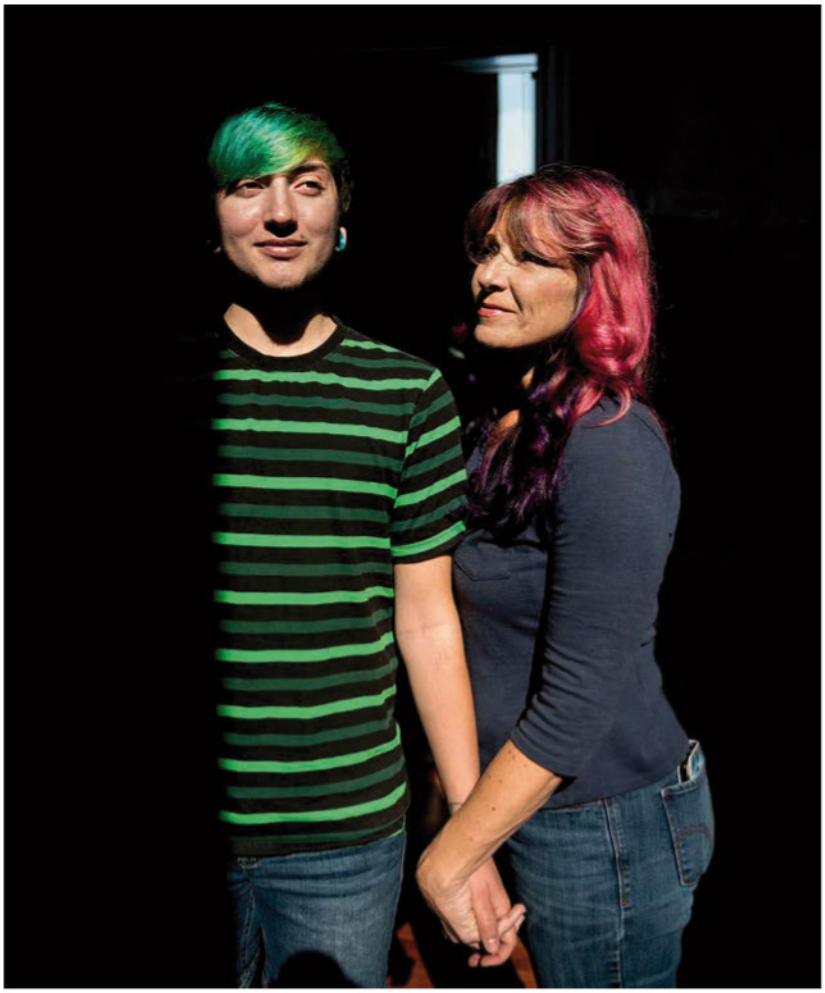
Weinstein is Taiwainese-American, and in this collection, we see a rich diversity of representation from countries including Taiwan, Japan, Iceland, Australia and the USA.

It is the 18th volume of the Diverse Humanity series, a collection of photobooks designed to highlight the rich diversity within LGBTQ+ communities worldwide. It also aims to give focus to marginalised communities that defy traditional definitions of family and identity. It's well worth checking out other titles in the series if you're interested in the subject matter.

In *Transcend*, we see 66 portraits of individuals, couples and parent-child duos, with 27 accompanying stories from queer individuals and their loved ones. We get – mostly – heartwarming tales of coming out, with acceptance from their parents, including Sandra and Lee's own story.

Overall, this is a beautiful testimony, and a powerful and important one in the current climate of anti-LGBTQ+ legislation across the United States and beyond. The intimacy and warmth of the portraits allows the individual's personality to shine, with a closeness that perhaps only comes from being close or associated to the issues yourself. Weinstein has been documenting this community since 2008, and she does it from a position of celebration and love – attempting to elevate and give dignity to her subjects.

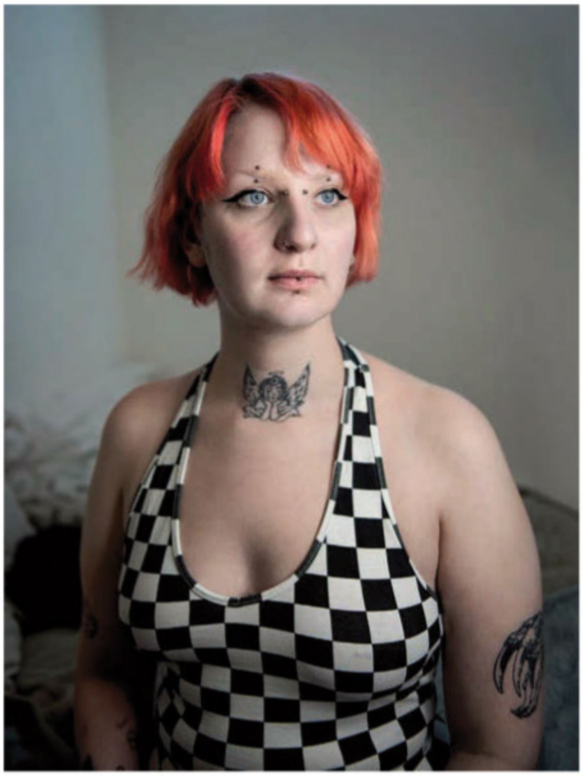
Weinstein is a Prix-Pictet-nominated photographer and has been exhibited in various prestigious locations including the Recontres d'Arles festival and the Aperture Gallery. Visit sandrachenphoto.com to discover more about her.



Top left: Jack and his Cockatiel

Above: Ethan and Cari

Right: Arna



Books & exhibitions

The latest and best books and exhibitions from the world of photography

© ROB WALBERS

Michiko Hirokane, Sado teacher

Shosa – Meditation in Japanese Handwork by Ringo Gomez-Jorge

£35, Luster Publishing, hardcover, 240 pages, ISBN: 9789460583803

The beautiful images in this book show off the crafts, methods and surroundings of 12 Japanese makers from different regions across the country.

There's a bamboo weaver, a tatami mats maker, a ceramicist, a cook who specialises in puddings, and more besides. Something they all share is the Japanese concept of 'Shosa'.

Although hard to precisely translate, it reflects the beauty of repetition of action and movements, striving for perfection and efficiency in execution. Many Japanese rituals contain it – such as tea ceremonies – but you can also see it in abundance in the skilful action of the country's craftspeople.

The photographer Rob Walbers, along with the writer Ringo Gomez-Jorge, visited the makers in their studio, in order to create environmental portraits showing off their work in action, but since many of the makers rely only on locally sourced materials, the images also cover their surroundings too.

Giving you a good taste of the various regions of Japan, you might consider this book to be an inspiration for your own travels. However, looking closer to home, it's full of great examples of how using surroundings in portraiture can lead to excellent results.

© BERT HARDY/PICTURE POST/HULTON ARCHIVE/GETTY IMAGES

© GRACE ROBERTSON /PICTURE POST/HULTON ARCHIVE/GETTY IMAGES

Picture Post: A Twentieth Century Icon

National Museum Cardiff, until 9 November. Free

One of the biggest magazines in British history, at its peak *Picture Post* had an enviable circulation figure of 1.7million, easily selling a million copies a week just two months after it launched. In homes and workplaces across the country it was seen and shared, becoming a major cultural influence and reflection of society.

Starting in 1938, it was arguably the place where British photojournalism itself was born, launching the careers of many huge names in the field. This was a time before large television audiences, so print publications such as *Picture Post* had a huge amount of sway. If you can get along to the museum, you can expect to see names including Bert Hardy, Haywood Magee, Grace Robertson, Thurston Hopkins, Kurt Hutton and John Chillingworth among others.

In this fantastic free exhibition, we get a look at the *Post*'s coverage of war, politics and leisure. The stance of the publication was famously liberal, populist and anti-fascist, with various campaigns running throughout its lifetime. Through the images displayed in the show, we get to see the social history of Britain itself, moving through key moments of change, including the rise of fascism in the 1930s, through to popular cultural moments of the 1950s. The last issue of *Picture Post* was published in 1957.

The exhibition has been developed in partnership with the Hulton Archive, now owned by Getty Images, and the Tom Hopkinson Centre for Media History (part of Cardiff University's School of Journalism, Media and Culture).

© JOHN CHILLINGWORTH /PICTURE POST/HULTON ARCHIVE/GETTY IMAGES

Top left: A seamstress working in a tailor's shop during the Blitz, London

Above: Sheep being thrown into the stream in Hafod y Llan, Eryri

Left: Brigitte Bardot during a break in filming for Roger Vadim's '*...And God Created Woman*'

From England With Love

by Jerome Lorieau

€45, hardcover, 96 pages, ISBN: 9782958719524

When French photographer Jerome Lorieau moved to Bristol in 2011, he decided to start a photography project documenting the nuances of the communities that represent England.

Taking a documentary approach inspired by French street photography, he wanted to show off an authentic and unbiased perspective that went beyond simple reportage. The results are a quirky and unflinching look at our nation, from an outsider – albeit closely related – view. The bright colours and 'warts and all' approach are reminiscent of some of our own British street photography greats, such as Martin Parr and Peter Dench. You're left with a sense of humour and warm affection, rather than any kind of judgement.

It's probably fair to say that images like this could not be captured in Jerome's homeland, so it may appeal to his fellow countrypeople a little more than our own – after all, a taste of the unfamiliar or exotic always goes down well. But for those of us here, it's always interesting to see how visitors view us, too.

Talking about the project, Jerome says, 'While editing my photos, I had the impression that England is a country with significant social contrasts. I observed enclosed places within communities which conveyed a culture, social codes and behaviours specific to a particular social category. Based on this observation, I selected places and environments to photograph.

'A writer once remarked, with a touch of affectionate mockery, that the English could be a fascinating subject for an ethnologist. Their eccentricities, humour, sense of morality and tendency for excess provide endless material for creative storytelling. In my own way, I aim to capture these nuances through my documentary project.'

Keep your eyes peeled

The World Food Photography Awards 2025 sponsored by Tenderstem® Bimi® Broccolini celebrates the power of imagery to tell stories about what we eat, how we eat, and why it matters. Peter Dench finds out more

Open to both amateur and professional photographers worldwide, the World Food Photography Awards features 25 categories, capturing the multifaceted relationship between food and culture. These range from Food in the Field and Politics of Food to Street Food and Food for the Family. New additions for 2025 include the World of Drinks category, celebrating beverage photography, and The Bimi® Prize, awarded for the best image showcasing fresh fruits or vegetables.

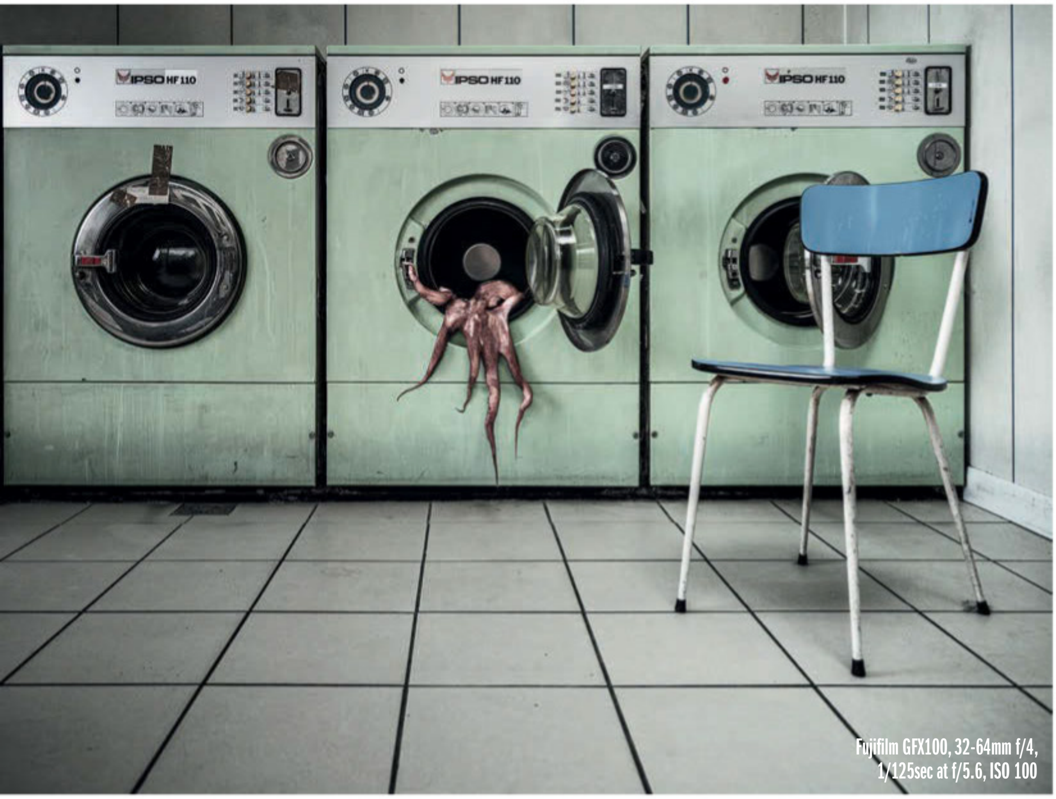
A notable highlight is the Jamie Oliver Youth Prize, a free-to-enter category for photographers aged 17 and under, judged by Oliver himself alongside his creative director, James Verity, and renowned food photographer David Loftus.

The competition offers a grand prize of £5,000, with all finalist images exhibited at London's prestigious Mall Galleries. Beyond monetary rewards, participants gain significant exposure through global media coverage, networking opportunities at the VIP awards evening, and potential features in esteemed titles – like this one!

The gallery on these six pages showcases images that stood out not just for technical skill but their ability to stir appetite, memory and imagination. A selection of winners also divulge their tips. To see the full 2025 winners' platter, visit worldfoodphotographyawards.com

© PIETER D'HOOP / WORLD FOOD PHOTOGRAPHY AWARDS

XIAOLING LI / WORLD FOOD PHOTOGRAPHY AWARDS



Fujifilm GFX100, 32-64mm f/4, 1/125sec at f/5.6, ISO 100

1st Place, MPB Award for Innovation

Pieter D'Hoop, Belgium

Laundry Day

Pieter D'Hoop admits that some of his ideas – like putting an octopus in a tumble dryer – are delightfully bizarre. 'Laundry Day' is one such experiment.

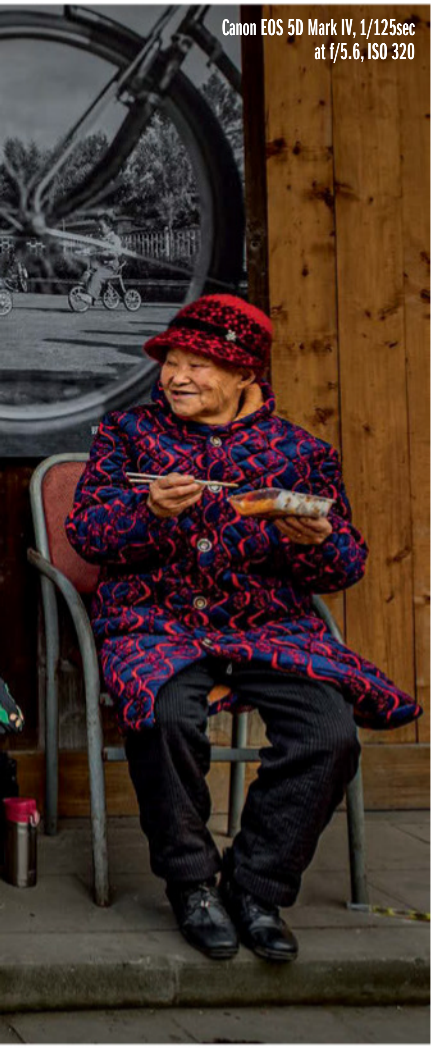
PIETER'S TOP TIPS

1 My top tip for food photography and styling is to step out of your comfort zone and embrace experimentation. It's easy to fall into the habit of using the same angles, backdrop or lighting setups, but true growth comes from trying new things.

2 Don't be afraid to try different textures, colours, or unusual perspectives. Play with new styling techniques, explore different lighting setups, and even challenge yourself to shoot in settings you haven't before. It's all about discovering what works for you and pushing the boundaries of your own creativity. So, embrace the unknown – that's where the magic happens!

3 My top tip for entering the awards is to ensure you submit on time! I've missed the deadline several times, and each year, as I see the incredible images showcased, I regret not participating.

4 When it comes to settings, it's a bit tricky to pinpoint one set formula because I'm constantly adjusting based on the different lighting techniques and setups I'm using for each shot. Every shoot can be so unique, so the settings vary depending on the look I'm going for. That said, feel free to reach out to me on Instagram @pieterdhoop if you have any specific questions – I'm always happy to share insights and discuss details with fellow photographers!



Canon EOS 5D Mark IV, 1/125sec at f/5.6, ISO 320

Overall Winner and 1st Place, Food for the Family supported by the Felix Project

Xiaoling Li, China

The Elderly Having Delicious Food

Xiaoling Li considers herself a food photographer passionate about cuisine and frequently documents food festivals and events. Her love for food and photography has taken her to places like Nanchong, Guang'an in Sichuan, and Chongqing, to document local tofu pudding, traditional soy sauce brewing, and famous snacks – drawn to the themes of food and the people who enjoy it, always observing and capturing these moments.

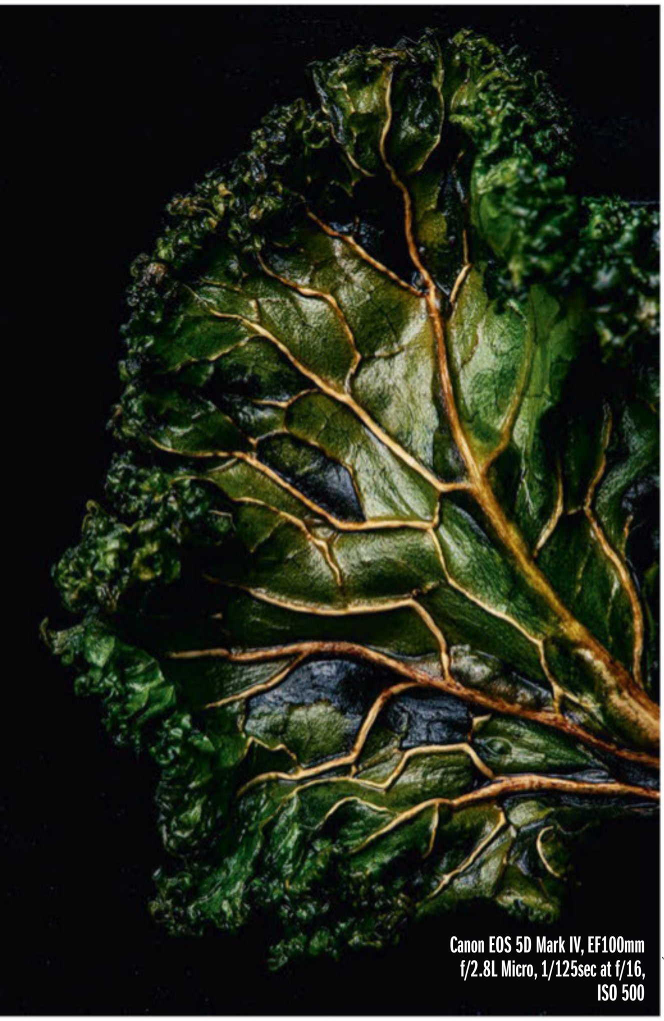
About her winning image, Xiaoling says, 'In an early spring afternoon in Shuangliu Ancient Town, Sichuan Province, China, five elderly people in their 80s sit together. Wearing colourful jackets and wool hats, they happily eat the famous Sichuan snack spring rolls. A wrap of thin homemade dough, filled with cucumber, carrot, and shredded scallions, drizzled with green mustard, Sichuan pepper, red oil, sweet sauce and sprinkled with sesame seeds. They are "setting up a Dragon Gate formation" – an expression used in China to refer to neighbourhood friends coming together to chat, gossip and share stories. Food makes these people happy; they enjoy a beautiful and joyful life.'

XIAOLING'S TOP TIPS

1 For those entering this competition: capturing the decisive moment within each frame is key. Choose photos that have the most compelling moment.

2 For documentary and food photography, focus on storytelling, decisive moments, and visual intrigue through conventional yet thoughtful framing.

3 To accentuate the elderly subjects' expressive gaze and traditional attire, I employed flash for balanced illumination.



Canon EOS 5D Mark IV, EF100mm f/2.8L Micro, 1/125sec at f/16, ISO 500

© SIMON DÉTRAZ / WORLD FOOD PHOTOGRAPHY AWARDS

1st Place, Marks & Spencer Food Portraiture

Simon Détraz, France

Crispy Kale

A drizzle of olive oil, oven at 180°C, salt and pepper, 10 minutes... delicious and so crispy!

SIMON'S TOP TIPS

1 Be interested, observe carefully and know what you are shooting. Look for interesting points of view, details, brightness, colours. And also try many tests, be curious, there is a lot to do with a simple egg.

2 Don't think too much. You have to present a work that you love, with a story to tell. The work has to be unique with your personal style.

3 I use a full-frame Canon. One of the more important pieces of equipment is the lens. I use a 100mm macro lens that lets me get into the subject. For the light, I use two or three Canon Speedlites with softboxes for maximum brightness to take photos with a deep depth of field, making them very sharp.

© RYAN KOST / WORLD FOOD PHOTOGRAPHY AWARDS

1st Place, Tiptree Cake Award

Audrey Laferrière, Canada

Pavlova's Arabesque

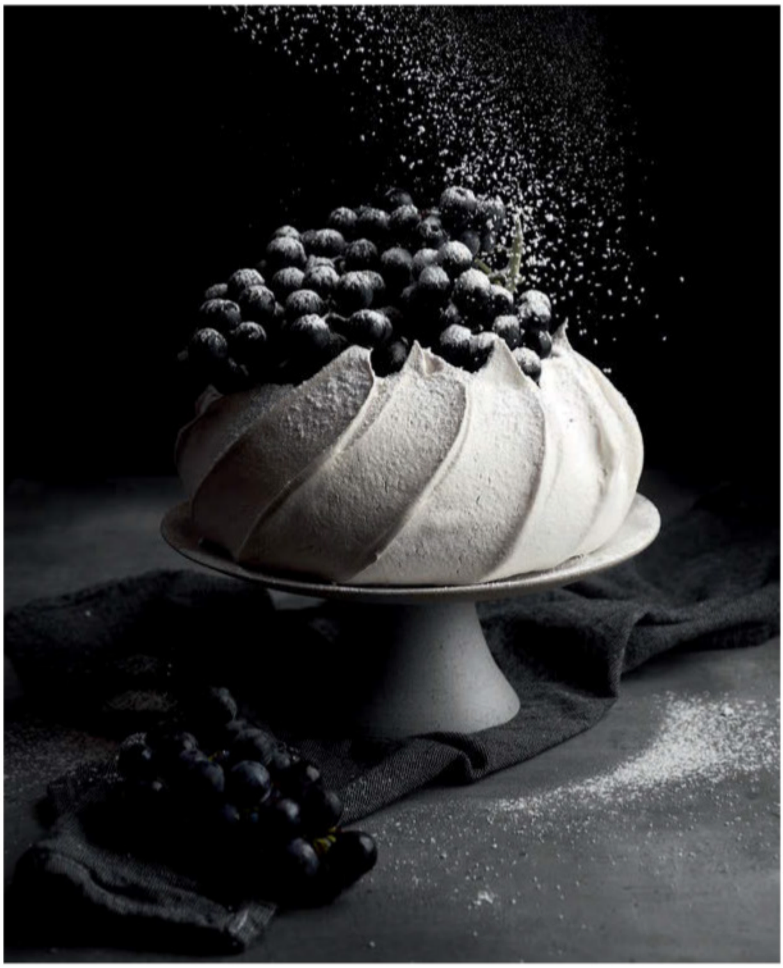
Food is at its most crave-worthy when you highlight its texture. Light sculpting and colour theory are best friends in this image.

AUDREY'S TOP TIPS

1 With 'Pavlova's Arabesque', I was exploring a black & white aesthetic – using a soft white meringue and icing sugar contrasted with dark props to create a moody greyscale feel. It's all about making the textures and tones speak for themselves.

2 Submit the images that hit you. If it stirs something in you, chances are it'll strike a chord with the judges too. Emotion beats perfection every time.

3 I shoot with a Nikon Z7II, tethered, and I use an off-camera flash with a variety of modifiers to sculpt the light – shaping highlights and shadows to bring out the best in the food. My go-to lenses are a 50mm and micro 105mm. I usually shoot around f/4 to f/10, depending on the subject, always keeping ISO low for that clean, crisp look.



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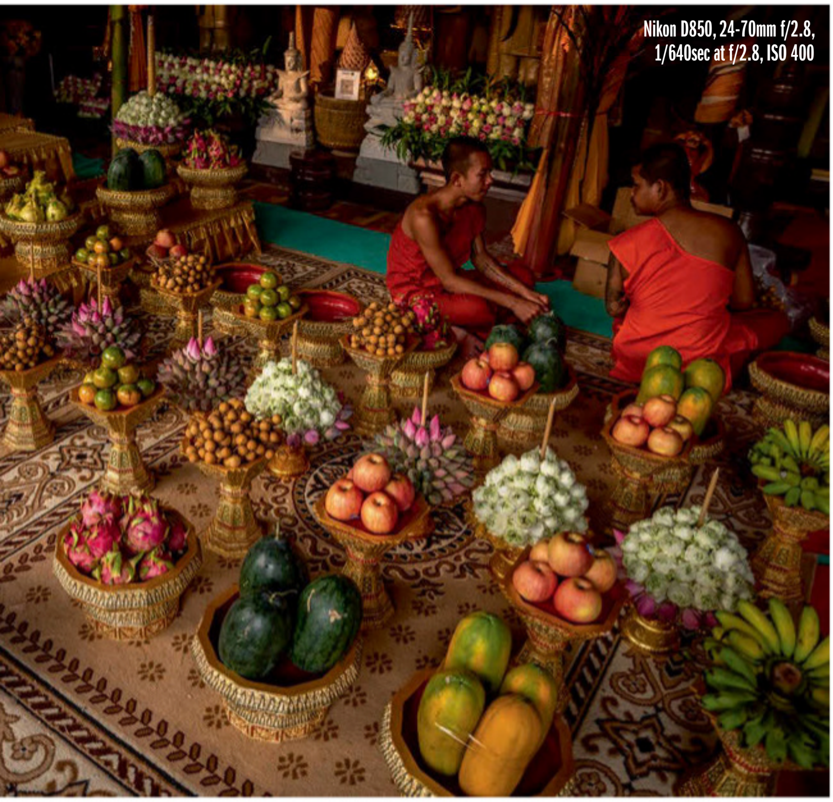

Nikon D850, 24-70mm f/2.8, 1/640sec at f/2.8, ISO 400

1st Place, The Bimi® Prize
Ryan Cost, USA
Buddhist Offerings

Monks at the temple in Angkor Wat, Cambodia, prepare traditional Buddhist offerings. This practice is deeply symbolic in Buddhism, often representing a celebration, gratitude, respect and devotion to the Buddha, the teaching and monastic community. The intricate arrangement of fruits and flowers shown, emphasises mindfulness and respect.

RYAN'S TOP TIPS

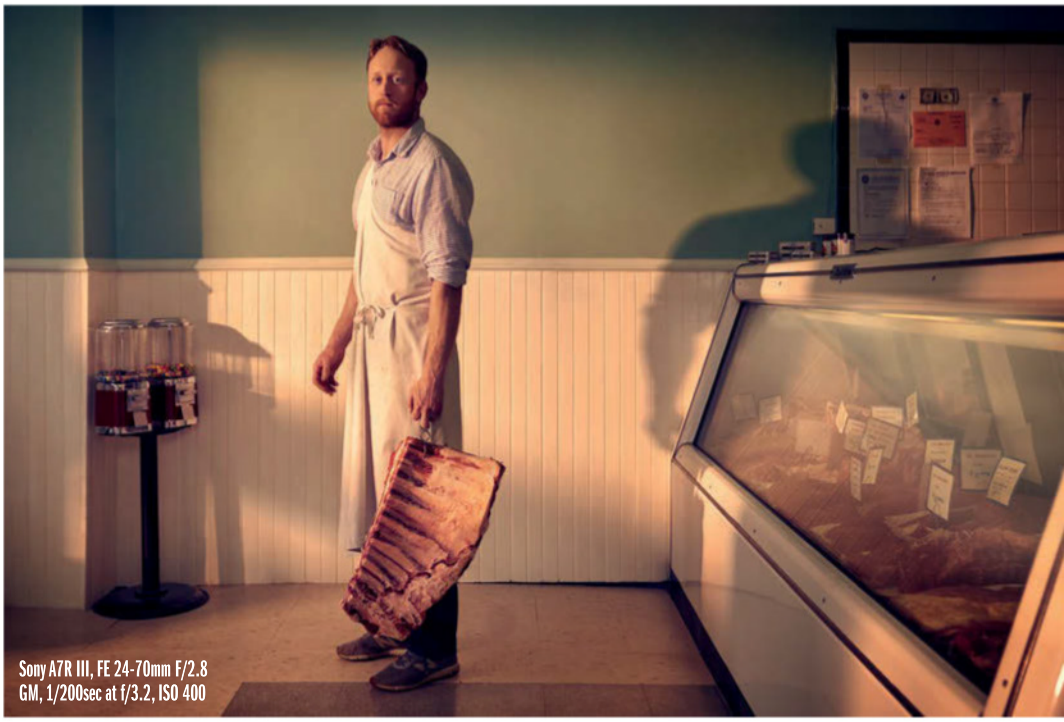
1 Be curious. Put yourself in the middle of everything. Be a part of the experience. Food is usually a manifestation of community and sharing, so the more you put yourself in the moment and share human experiences, the better your photography and storytelling will be.

2 Look for genuine ways on how food brings us all together and tap into the art of feeling and authenticity with the shots you decide to enter.

3 Kit is important but really it's all about feeling and connection. There are lots of great cameras and lenses. I love my Nikons and have become very adept at making in-camera adjustments on the fly in dynamic situations that allow me to ensure I capture moments that might be fleeting. Knowing your gear and being able to work quickly is ideal. The rest is up to your soul and creative expression.

1st Place, The James Beard Foundation Photography Award
Luke Copping, USA
Tom Moriarty - Moriarty Meats and Cafe Bar Moriarty, Buffalo NY

Tom Moriarty and his wife, Caitlin, own Moriarty Meats and its adjacent restaurant, Cafe Bar Moriarty. Moriarty Meats is a whole-animal butcher shop in Buffalo, NY, sourcing local meats and inspired by traditional European butcheries. Tom and his team work exclusively by hand, which this image reflects.


Sony A7R III, FE 24-70mm F/2.8 GM, 1/200sec at f/3.2, ISO 400

© LUKE COPPING / WORLD FOOD PHOTOGRAPHY AWARDS

LUKE'S TOP TIPS

1 When and wherever possible, work with professional stylists – both food and prop. This will let you focus on the photography and lighting while they provide you with opportunities to make curated choices about the rest of the image. You aren't giving up control but collaborating with a key team member. Be clear when sharing your vision with them; they will be your best ally.

2 Put your work out there all the time. Also, be true to yourself, don't chase trends, and disappear into a sea of sameness. Make something uniquely you, that will stand out more than anything. Don't erase the most valuable thing about your work by trying to make it look like someone else's work.

3 I primarily shoot on Sony equipment, most recently an A7R IV, but I occasionally use Phase One and Ricoh cameras when warranted. I don't believe myself to be a technician, and settings will shift depending on the needs of the assignment or the subject.

1st Place, Claire Aho Award for Women Photographers
Lizzie Mayson, UK
Delfina, a Pasta Granny

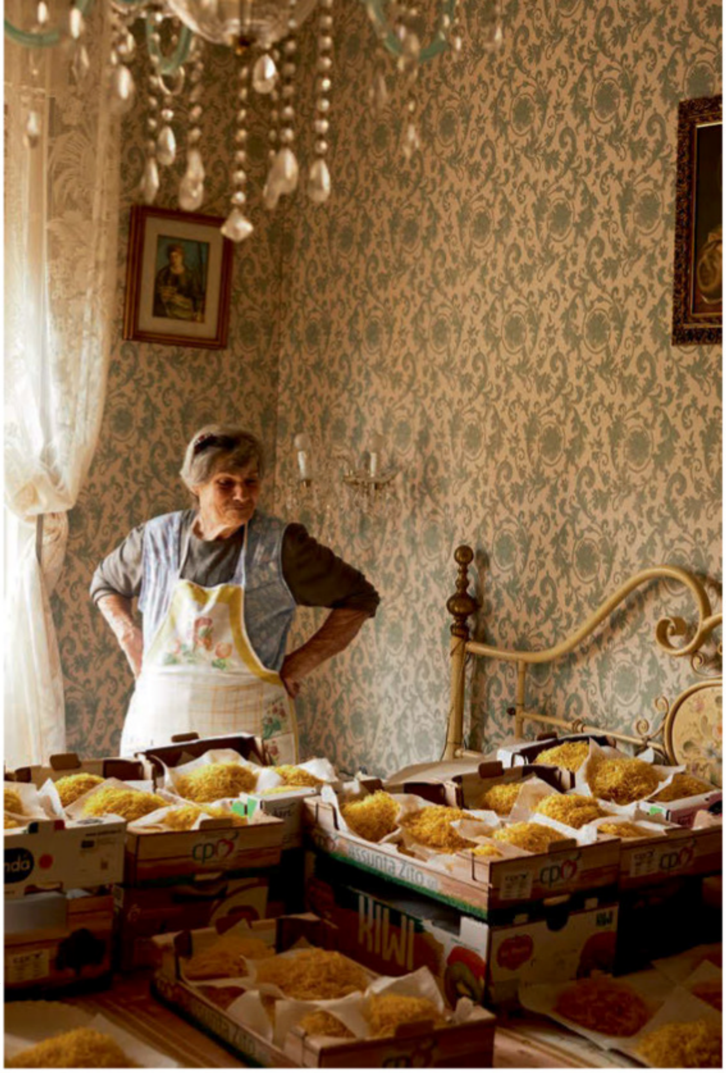
Lizzie took this portrait in the Lazio region as part of a bigger project documenting pasta grannies in Italy. On the bed is is an angel hair type of pasta called Fieno di Canepina, technically very hard to make. Delfina rolled out the pasta, flicked a piece the size of the table out like a bed sheet, folded it concertina style, then sliced it up finely. The best part is she makes this huge amount then delivers it to the local church where they cook it up and feed homeless people.

LIZZIE'S TOP TIPS

1 Work with someone else – building images is about teamwork, so find someone you feel excited to work with.

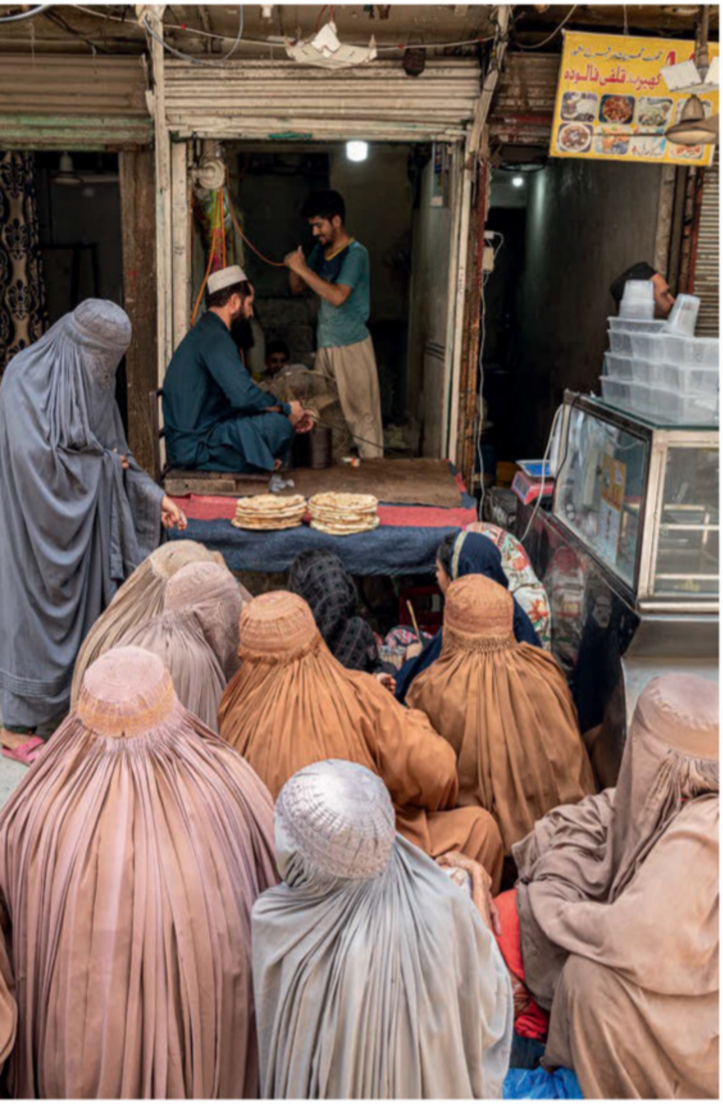
2 Try to create something unexpected. Carry a camera with you as much as you can, embrace the accidental.

3 Commit to a camera and really get to know it, so that using it becomes a muscle memory, enabling quicker and more seamless decisions when shooting.



© LIZZIE MAYSON / WORLD FOOD PHOTOGRAPHY AWARDS

Canon EOS 5D Mark III, EF 50mm, 1/125sec at f/4.5, ISO 1000



© JO KEARNEY I/ WORLD FOOD PHOTOGRAPHY AWARDS

1st Place, Politics of Food
Jo Kearney, UK
Afghan Refugee Women Wait for Free Bread

Afghan women sit and wait for free bread handouts at the market as it's difficult for them to earn money.

JO'S TOP TIPS

1 I'm not a food stylist – I'm a portrait, travel and documentary photographer but the World Food Photography competition includes eclectic categories including 'Politics of food'. It's a good idea to look out for food photos on your travels. Often these just happen naturally and I'm not constantly thinking that I need to find food-related photos.

2 I use a Sony A7 IV mirrorless camera with a 24-70mm f/2.8 lens and a Nikon Z6 with 24-200mm lens. It's a good idea to have two cameras so you don't have to change lenses and get dust on the sensor, especially working in dusty places. I find that when working in hot, crowded places, it's a good idea not to carry too much kit around; so I avoid having a backpack, especially wandering around narrow bazaars.

Nikon Z6, 24-70mm f/2.8

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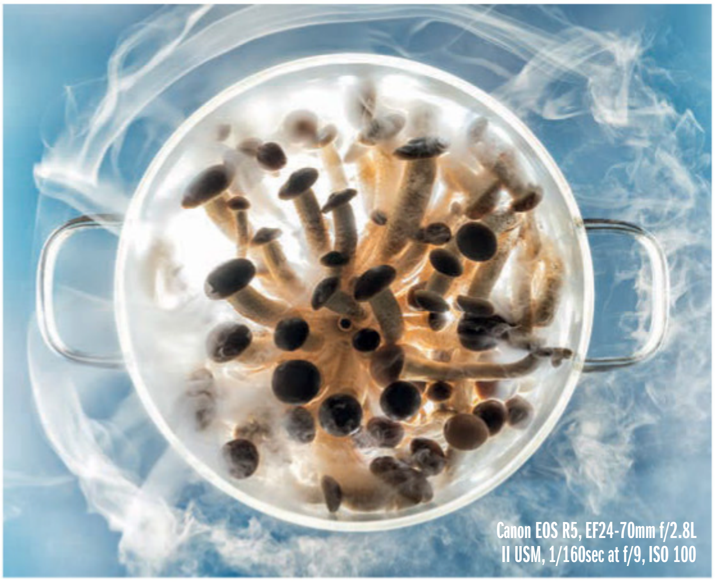
1st Place, Production Paradise Previously Published

Diego Papagna, Italy

Sky Mushrooms

Mushrooms enveloped in steam, immersed in a play of light and transparency, evoke the warmth of the kitchen like a sun in the sky.



Canon EOS R5, EF24-70mm f/2.8L II USM, 1/160sec at f/9, ISO 100

© DIEGO PAPAGNA / WORLD FOOD PHOTOGRAPHY AWARDS

DIEGO'S TOP TIPS

1 Experiment a lot. Light is key to a successful shot: mastering both natural and artificial light allows you to fully control the scene and focus on key aspects like framing and styling. Every dish is unique: finding the right balance between light, composition, and style each time is essential to bring out its best.

2 There are countless beautiful photos out there, but they often only differ slightly from one another. To truly stand out, focus on originality following your style.

3 I use a Canon EOS R5. My go-to lenses for food photography are the Canon EF 24-70mm f/2.8 L II USM and the Canon EF 100mm f/2.8L Macro IS USM. Unless otherwise requested, I usually prefer working with artificial light. For fast shoots or on-location work, I use battery-powered flashes. Typically two Godox AD200 flashes and one Godox AD600 Pro II, along with foldable softboxes (an octa and a rectangular one), a couple of umbrellas, standard reflectors, a reflector panel and some diffusion paper material. In studio settings, I work with Speedotron studio flashes, adding modifiers like softboxes, different types of reflectors, and diffusion paper depending on the specific needs of the shoot.

© EVA MATÉ FERNÁNDEZ / WORLD FOOD PHOTOGRAPHY AWARDS

Sony A6100, 16-50mm f/3.5-5.6, 1/500sec at f/5.6, ISO 200

1st Place, Student Food Photographer of the Year

Eva Maté Fernández, Spain

Strawberry Juice

Strawberries splash into clear water, creating a playful moment of motion and light.

EVA'S TOP TIPS

1 Work with natural light and keep the styling minimal but intentional. Let the food speak for itself while using colour, texture, and composition to guide the viewer's eye.

2 Select images that evoke emotion or atmosphere. It's not just about technical perfection, but about capturing a moment, a mood, or a story that resonates.

3 I used a Sony A6100 and 16-50mm lens. I tend to shoot in manual mode with natural window light, low ISO, and a wide aperture to create depth and highlight texture. This setup is compact and versatile – perfect for capturing spontaneous yet high-quality food images. The lens has a useful focal range and performs well in soft natural light, helping bring out the organic details in each shot.

JUDGES' TIPS

Judges are at the heart of the prestige and integrity of the World Food Photography Awards, with many illustrious international names having given their support, time and expertise. Here, two give their advice on how to impress.

MICHAEL PRITCHARD

Curator and historian, author of British Photographic History

Quality and an original approach to your subject matter will make your images stand out and help them get through the shortlisting process. The judges review thousands of images and certain subjects keep returning each year, so an image, even from a familiar subject, that makes judges stop and look for longer will stand a better chance of getting through. For example, a Vietnamese night fisherman is a legitimate subject but think how you can show them in a distinctive and original way that will make your picture stand out.

Make sure your entry is relevant to the category you're submitting to and try to think differently about your subject and how you approach it. Try to only submit your image to one category – judges do spot the same image in multiple categories.

LIZ GALBRAITH

Freelance Creative Director

A good, strong composition and an element of narrative will draw attention immediately. Find your own voice and submit the best version of your best work. Are all the elements of the image working together? Does the food look amazing? Then go for it!

THE FAMILY LUZZARA, ITALY 1953 © APERTURE, PAUL STRAND ARCHIVE, NEW YORK

Dialogue with Legends

Paul Strand

When Thomas Joshua Cooper and Paul Hill set out in 1974 to meet and interview the 'movers and shakers' of 20th-century photography (see Dialogue with Legends, AP 1 April) they had no idea that the project would take four years and become a unique archive that is still in print. **Paul Hill** describes the first interview – American photographer Paul Strand in Paris – that kicked it off, followed by extracts from the recorded encounter

dialogue with photography

Interviews with Paul Hill and Thomas Cooper

'Do you think the aesthetic in American photography is different to that in photography made in Europe, Mr Strand?' we asked.

'Sorry. I don't understand the question,' he replied.

That was the inauspicious start to our first *Dialogue with Photography* interview, so Plan A was out of the window!

After a garbled response, we reset and came up with a Plan B that became a more chronological model for the 22 interviews in the book.

Strand is a seminal figure in the history of photography. A collaborator of Alfred Stieglitz, who introduced Modern Art to the USA and Edward Steichen, curator of The Family of Man, he was also a renowned film cameraman. *The Wave* (1936), directed by Fred Zimmerman, who became a famous Oscar-winning Hollywood director, showcased his considerable talent in that enfant medium too.

In the 1940s he helped found The Photo League, a controversial association of photographers that promoted social and political causes and included amongst its members Ansel Adams, who had an interesting take on the League when we interviewed him for the book in 1975.

When did you first become interested in photography?

I would say it was when I went to the Ethical Culture School, which was a school with a much higher grade of intellectual standing than the average public school at that time. By accident – one of the accidents of life, seemingly – a man named Lewis Hine was assistant professor of biology there.

He was passionately interested in photography, and later became a very good photographer. But at that time, he was feeling his way. He was doing all the photographic work for the school; he photographed the graduation exercises, the school play, and the athletic events. One day, there was a notice put up on the board saying that Lewis Hine would have an extra-curricular class in photography, and I was keen to join it.

This must have been around 1906.

Lewis Hine himself had not yet become a photographer in the sense that we know him.

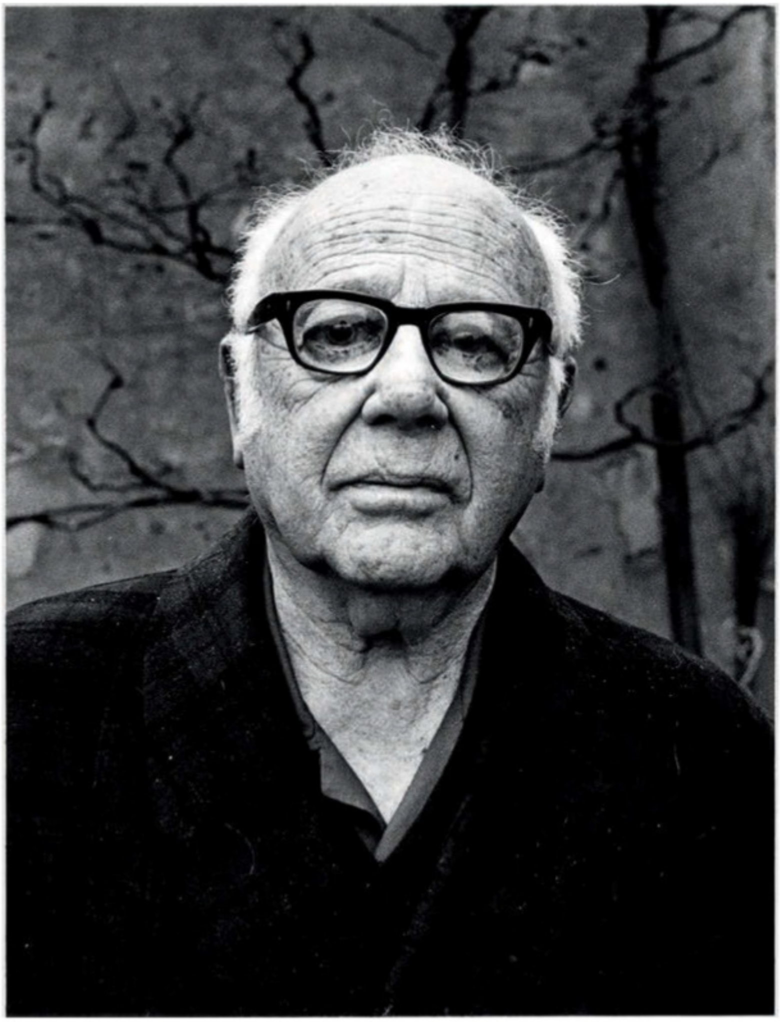
I don't remember seeing any of his work at that time, except the things that he did for the school in which he used an open flash pan that went off with an enormous explosion that sounded as if the whole place was being blown up!

But the one thing that was significant for me was on the day that he took us all down to a place called the Photo-Secession Gallery, 291 Fifth Avenue (New York) where there was an exhibition of photographs. I walked out of that place that day feeling, this is what I want to do – this is what I would like to do in my life.

I read the other day that Minor White said it takes 20 years to become a photographer.

I think that is a little bit of an exaggeration. I would say, judging from myself, that it takes at least eight or nine years. But it does not take any longer than it takes to learn to play the piano or the violin. If it takes 20 years, you might as well forget about it!

Photography as an art was denied (then), ridiculed, attacked – especially by the academic painters, who thought that the camera might take their livelihood away. The acknowledgment of the validity of photography as a new material, as a new way of seeing life through a machine, was questioned and fundamentally denied.



© PAUL HILL

Left: The Family, Luzzara, Italy 1953

Above: Paul Strand by Paul Hill

Why did you come to live in France?

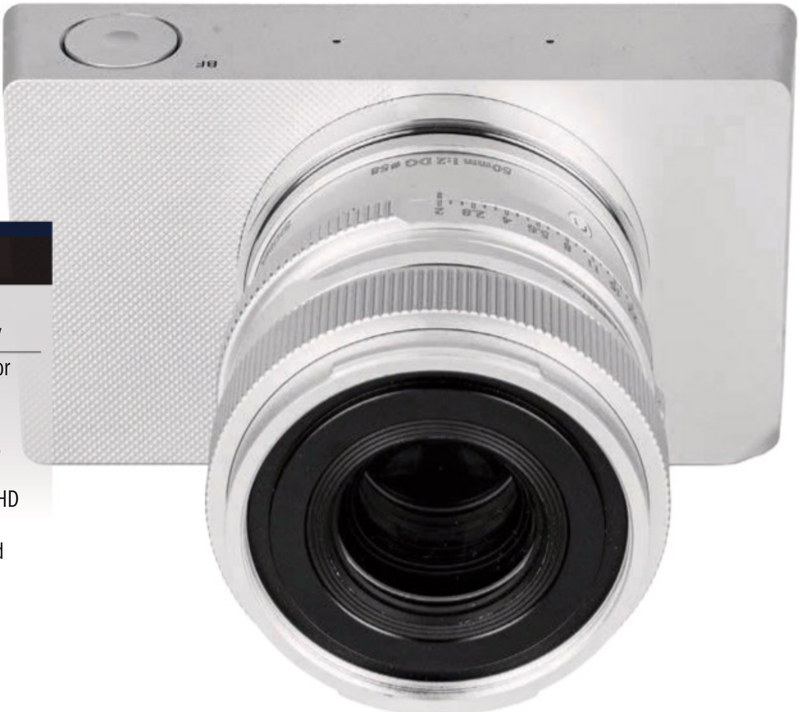
After I had completed *Time in New England* with Nancy Newhall, which was published in 1950, things in America made it difficult to find my way from one clear goal to the next. McCarthyism was becoming rife and poisoning the minds of an awful lot of people. Then there arose the question of where I go from here? That decision finally took shape in a very old idea, that I would like to make a book about a village, a small place. I liked the idea of being confined to a small place and then having to dig into that smallness.

Is there a philosophy of life that you have tried to show in your photographs?

I find in most cases that what the artist says about what he is going to do, or what he has done, is an inadequate and not very meaningful statement.

The thing is the work itself, and in a sense the artist should not be asked for the philosophy of life upon which he bases his work.

The work is the basis. The work is the thing itself.



At a glance

£1969 body only

- 24MP full-frame sensor
- ISO 100-102,400 (standard)
- Up to 8fps continuous shooting
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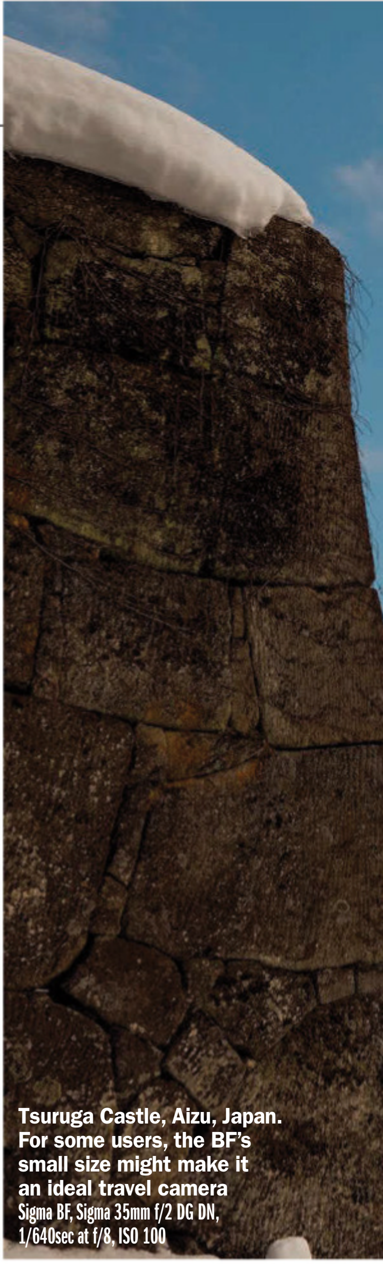
- 3.15in, 2.8m-dot fixed touchscreen

Sigma BF

Sigma's full-frame mirrorless camera is by far the most interesting camera of the year, but does it really make any sense? **Andy Westlake** finds out


Tsuruga Castle, Aizu, Japan. For some users, the BF's small size might make it an ideal travel camera
Sigma BF, Sigma 35mm f/2 DG DN, 1/640sec at f/8, ISO 100

For and against

- + Uniquely stylish design
- + Super-simple operation
- + Small and light by full-frame standards
- + Useful USB mass storage connectivity
- − Fixed screen and no viewfinder
- − No image stabilisation
- − Mediocre battery life
- − Questionably implemented Auto ISO

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Data file

Sensor	24MP BSI-CMOS, 35.9 x 23.9mm
Output size	6016x4012
Focal length mag	1x
Lens mount	L-mount
Shutter speeds	30-1/25,600sec, Bulb
Sensitivity	ISO 100-102,400 (standard), ISO 6, 12, 25, 50 (expanded)
Exposure modes	PASM
Metering	Evaluative, spot
Exposure comp	+/-5EV in 0.3EV steps
Continuous shooting	3, 5, 8fps
Screen	3.15in, 2.1m-dot fixed touchscreen
Viewfinder	None
AF points	Freely positionable
Video	6K 30fps, 4K 30fps, Full HD 120fps
External mic	None
Memory card	230GB internal storage
Power	BP-81 Li-ion
Battery life	260 frames / 60min video
Dimensions	130.1x72.8x36.8mm
Weight	446g including battery

Take just one look at the Sigma BF, and it's clear that this is a camera unlike anything else around. With its minimalist body that's crafted from a single block of aluminium, it's almost as much an object of art as it is a tool for creating photographs. It looks especially striking in its natural silver finish; an all-black version is also available, but to me it rather misses the point.

At £1,969 body-only, the BF looks expensive for what is a pretty basic 24MP full-frame mirrorless camera, especially in a world where you can buy the extremely well-featured and accomplished Nikon Z5II for less. But, of course, it's not really trying to be the same thing. Instead of being an all-rounder that can tackle any kind of subject, it's a small, simple-to-use camera for everyday photography.

To this end, Sigma has entirely re-thought the user interface, with the aim of doing away with film-era concepts and over-complicated menus. As a result, the BF has the bare minimum of buttons on the back and just a single dial, while viewing is solely via a fixed LCD screen. It's about as far away from conventional SLR-like designs as you can get.

Since the BF's launch, Sigma CEO Kazuto Yamaki has talked about the Japanese concept of 'Beautiful Foolishness' as the inspiration for the camera, and indeed its name. The idea is that there should be space in life for things that, perhaps irrationally, don't pin all their value purely on their utility. The Sigma BF certainly lives up to this

aspiration, but how well does it work as a camera, and should you buy it?

Features

In terms of its photographic features, the Sigma BF is distinctly uncomplicated. It employs a 24MP full-frame backside-illuminated sensor, which offers a sensitivity range of ISO 100-102,400 as standard. Extended settings down to ISO 6 are also available, produced by adding together multiple ISO 100 exposures. Shutter speeds range from 30 seconds to 1/25,600sec, while continuous shooting maxes out at 8fps, which is fairly pedestrian by today's standards.

Autofocus is a real step up over the older 24MP Sigma fp, thanks to the addition of on-sensor phase detection. The BF includes a limited level of subject recognition too, covering humans and animals. In the default auto-area AF mode, if you tap a subject on the screen, then the autofocus will keep track of its position, if it moves or you recompose the shot.

In-camera colour modes are all the rage at the moment, and Sigma has included a broad range of options. Most of these are distinctly stylised and make no attempt at colour accuracy, instead aiming for distinct looks such as 'Power Blue' or 'Teal and Orange'. Unlike the firm's previous cameras, the BF includes in-camera raw conversion for tweaking your images before sharing them.

While Sigma is clear that it sees the BF as primarily being for still photography, the camera has a reasonable video spec too. It can record in 6K or 4K at up to 30fps, or Full HD at up to 120fps. But you don't get microphone or headphone sockets, or an HDMI output port. In fact, the only connector is a single USB-C port for battery charging and data transfer.

And that, essentially, is it. In a way, it's more useful to list all the features you don't get. There's no viewfinder, and the screen doesn't tilt. You don't get a mechanical shutter, with the camera relying purely on an electronic shutter. There's no in-body image stabilisation, either, and only a few L-mount lenses have optical stabilisation.

That's not all. The camera has neither a built-in flash, nor a hot shoe for using an external unit. You don't get built-in Bluetooth or Wi-Fi for connecting the camera to your phone. There's not even a memory card slot; instead, the camera has 230GB of built-in memory, that Sigma says will hold 4,300 raw files or 2.5 hours of video. This is simplicity taken to its logical extreme.

Lenses

Sigma has built the BF using Leica's L mount, which is also used by Panasonic for its full-frame cameras. While you can fit any L-mount lens, the BF is specifically designed to be used with Sigma's I-series primes. These employ beautifully machined metal barrels that match the camera perfectly, along with nicely tactile aperture rings. The L-mount versions now come in silver as well as

Sigma's auto ISO program tends towards marginal shutter speeds
Sigma BF, Sigma 50mm F2 DG DN, 1/50sec at f/11, ISO 400

black, to match the silver version of the BF.

The I-series lenses are split into two subtly different groups. Firstly, there's a set of f/2 optics, with focal lengths of 20mm, 24mm, 35mm, 50mm and 65mm. Then there are more compact lenses with smaller apertures: namely 17mm f/4, 24mm f/3.5, 45mm f/2.8, and 90mm f/2.8. I've now used most of them and they're really nice lenses; I have a real soft spot for the latter two in particular.

During this review, I mostly used the BF with the 24mm, 35mm and 50mm F2 lenses. But I also spent some time shooting with the Panasonic Lumix S 20-60mm F3.5-5.6. This is one of the smaller L-mount zooms around, and it worked absolutely fine. But I don't think I'd want to use anything much larger.

Connectivity

One unusual aspect of the BF's design is that the only way to get your photos off the camera's built-in memory is to physically wire it to another device via its USB-C port. Then it will show up as a removable drive, with your photos organised into folders by date. The most obvious approach is to connect it your computer and copy your photos across. However, that's not the only option avaiable to you.

Unusually, you can also wire the camera to a smartphone that can recognise a USB Mass Storage Device (either an Android device, or a USB-C-equipped iPhone). Again, it'll show up as an external drive in the Files app. Then you can browse your photos and send DNG raw files to Lightroom for editing. This turns out to be a remarkably straightforward way of processing and sharing your favourite shots.

That's not all. You can plug a memory stick or SSD directly into the side of the camera, and then copy your photos across to it. Unfortunately, though, images have to be selected on a one-by-one basis, although once that's done, you can transfer multiple files at a time. I'd love to see a means of backing up all my photos to an external drive in one go, with incremental backups each time I subsequently connected the same storage device.

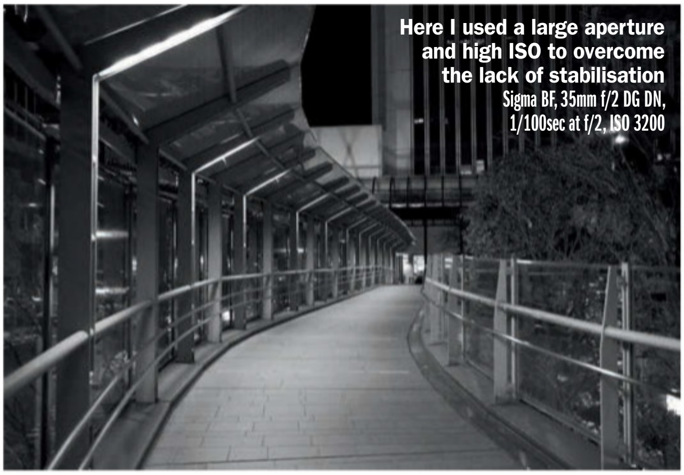
Build and handling

Externally, the Sigma BF has a very simple design. From the front, it looks like a plain rectangular box, with a textured fingergrip to one side of the lens mount. There's just the shutter button on top, a single strap loop on one side, and a USB-C port on the other. The battery slots directly into the base, with no separate door.

All the controls are on the back, and they're very simple – just four buttons and a single d-pad/dial, all placed under the control of your right thumb. Uniquely, only the power button physically clicks, with the others relying on haptic feedback to give the same impression. A small status screen shows whatever setting you're changing, with the idea being that you can leave the main LCD display clear of any overlay and concentrate purely on composition.

Size-wise, the Sigma BF is small but not tiny, measuring 130.1x72.8x36.8mm and weighing 446g. That's similar to other compact full-frame models such as the Sony A7C II and Panasonic S9, in terms of frontal dimensions. But it's rather slimmer and lighter.

In your hand, the camera feels great and comes across as a premium product.



Here I used a large aperture and high ISO to overcome the lack of stabilisation
Sigma BF, 35mm f/2 DG DN, 1/100sec at f/2, ISO 3200

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Its one-piece aluminium body is beautifully finished and feels extremely sturdy. Look closer and there are lots of neat design touches, including rounded corners at the bottom on the front left and back right, so they won't dig into your hand. I know some people dislike the sharp edge at the bottom of the camera, but I never found it to be a problem.

In fact, I found the BF surprisingly secure to hold, thanks to the textured finger grip and a small thumbhook on the back. I was quite happy carrying it around in my right hand, with just a wrist strap for security. That strap loop, by the way, is perfectly sized to accept a Peak Design anchor for the Cuff wrist strap, which I doubt is any coincidence.

As Sigma promised, the user interface is entirely refreshed, and indeed rather unusual. Don't necessarily expect to be able to pick up the BF and shoot with it in exactly the same fashion as your current camera. Instead, you'll want to spend some time familiarising yourself with how everything works.

Most obviously, the camera does away with the concept of conventional PASM modes – instead you tell it which of shutter speed, aperture, and ISO you want to take control of, and which you'll leave on Auto. Then to select and change a setting, you use the combined d-pad/rear dial, or the aperture ring on the lens. In a particularly neat touch, when you half-press the shutter button, the dial switches to controlling exposure compensation as the final step before shooting.

This approach isn't entirely unique – it's broadly similar to Canon's Flexible Program mode on its EOS R models. It's also very similar to how many Fujifilm cameras work, such as the X100VI and X-T5. The difference lies in the way Sigma has implemented it using a single, and very simple control. I think it makes perfect sense as a means of operating a camera – PASM modes are a hangover from shooting film.

In total, you get quick access to ten 'top level' options. Alongside the main exposure settings, these are colour mode, drive mode, file type, aspect ratio, focus mode, and white balance. Sub-settings are then placed together on a single screen; with focusing, for example, this includes subject detection, focus area, peaking, and a neat 'AF-S Auto Review' option that'll zoom in and show exactly what the camera has focused on.

Press the Menu button, and initially you get an onscreen quick menu for selecting information displays, screen brightness, and speaker/microphone volume. Beyond that, the System menu is strikingly simple and straightforward, with just ten top-level menu items that you'll rarely, if ever, need to change. Overall, the interface is mostly very logical and well-organised.

I do think some things could be improved, though. Most obviously, there's no simple at-a-glance indication of which exposure parameters you're setting manually, and which the camera is controlling. This could be resolved simply by adding a small 'A' onscreen beside those under the camera's control.

It's also slightly awkward to switch between controlling the exposure settings automatically or manually, requiring three button presses. It would be nice if this could be toggled more simply, perhaps by pressing the button in the centre of the control dial for a second. Likewise, with lenses that have aperture rings, I'd like to have the option of assigning the 'A' position to auto aperture control, like on Fujifilm cameras. Currently this passes control to the camera's dial, in line with standard L-mount logic.

Even better, I'd like to be able to bias the shutter speed, aperture or ISO for an individual shot at any time I liked, regardless of whether that setting is currently on auto. The camera can always shift another setting to deliver the desired exposure.

LCD screen

If the Sigma BF has a serious weak point, it's the reliance solely on a fixed LCD screen for composing your images. While it's fine indoors or in

Focal points

Sigma has come up with a uniquely designed camera with some innovative features

Power

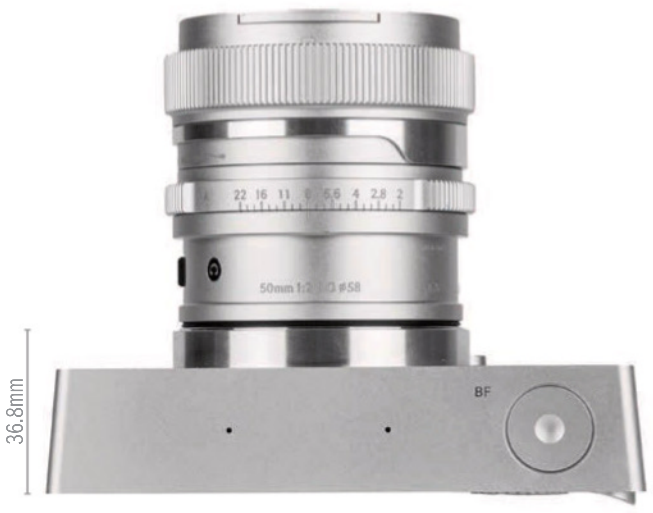
The BP-81 battery is custom-designed for the BF, slotting directly into the baseplate. It's rated for 260 frames or 60 minutes of video.

Connectors

There's just a single external connection, an exposed USB-C port on the side for battery charging and data transfer.

Storage

There's no memory card slot, with 230GB of internal memory that's capable of storing 4,300 raw files or 2.5 hours of video.



Status monitor

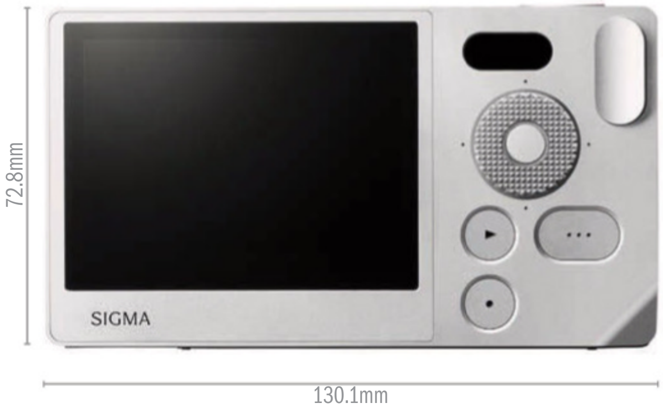
A small screen on the back shows whichever setting you're currently controlling, and battery charge as a percentage when the camera is in standby.

L-mount

While a good range of lenses is available from Sigma, Panasonic and Leica, the BF is designed to be used with Sigma's I-series optics.

Haptic feedback

Only the power button actually clicks. The others rely on haptic feedback to give the impression of being pressed in.



cloudy conditions, it's just too dim for shooting outside on a sunny day. The lack of any tilt mechanism also means that you're forced to hold the camera up in front of you, rather than at waist-level, which should be more stable and discreet.

Thankfully the screen brightness adjustment setting is easy to get to, as you'll probably want to turn it up to 5 when you go outdoors. But even then, too much of the time I found myself 'composing' my shots based on little more than guesswork and trust, and with little idea of precisely where the camera had focused. Overall, I really missed having a viewfinder.

When you can actually see the screen, though, it provides a good idea of how your shots are going to turn out. The camera previews depth-of-field, exposure, colour mode, and white balance. You can also choose to overlay exposure settings, gridlines, and an electronic level.

One oddity, though, is that you can't have a live histogram active by default. You can persuade the camera to show one by selecting an exposure setting, but this isn't very practical.

Autofocus

When it comes to autofocus, I'd say the Sigma BF is probably as good as you're likely to need it to be. After all, it's never going to be a camera for shooting sports and action with long telephoto lenses. Instead it's more likely going to be aimed at static subjects, or candid and semi-posed portraits. Switch on face detection, AF-C and wide-area mode, and it'll deal with this just fine.

Because you don't have a viewfinder, it can be difficult to judge whether the camera has focused precisely where you want, especially when shooting with f/2 primes wide open.

This is where I found that the AF-S Auto Review function can be useful. Enable full-time manual focus, and you can easily tweak focus when necessary, with the camera engaging magnified view and focus peaking when you turn the lens's focus ring.

You might think the BF would also be a good vehicle for working with adapted manual-focus lens, but unfortunately, that's not entirely the case. The problem here is that focus magnification is poorly implemented with manual lenses. You can double-tap on your subject to bring up a magnified view, but then it disappears again much too quickly, before you have time to set and confirm focus.

Performance

In general, the BF is pleasant and responsive in real-world use. It only takes a moment to power up, and if you turn off the various electronic operational sounds, it can be entirely silent in operation. That can be a bit disconcerting, though, as then there's very little feedback when you take a picture – just a screen blackout during the exposure, which at most shutter speeds is so brief as to be practically unnoticeable.

Battery life is, unfortunately, really not great. In fact, shooting with the BF is a constant exercise in power management, and keeping an eye on the battery meter as it drops disconcertingly rapidly. You'll soon learn to tap the on/off button after every shot to conserve juice. Thankfully, though, it'll top up pretty quickly from any powerbank, and doesn't demand a USB power delivery compliant (USB-C PD) supply.

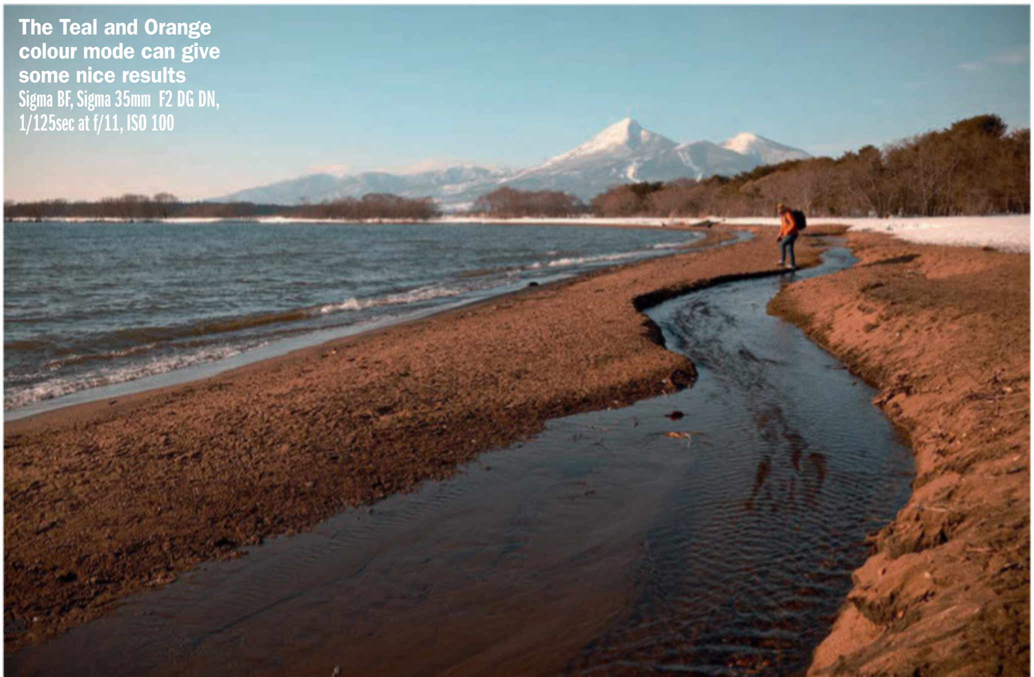
Turning our attention to continuous shooting, here the Sigma BF performs better than you're ever likely to need, especially given the camera's design. In my tests, it can shoot at 8fps in raw+JPEG for about 260 frames, which equates to well over 30 seconds. However, you'll only get live view between frames if you turn the shooting speed down to 3fps (a 5fps option is available too). With no mechanical shutter, you'll also see rolling shutter distortion quite easily when panning. So overall, this isn't the best camera for shooting moving subjects.

In this context, it's also worth noting that deleting an image requires four button presses, every single time. This is fine for occasional duff shots, but rapidly gets painful if you want to weed out all but the best frames from an extended burst.

I was generally quite happy with the camera's evaluative metering, and never felt the need to switch to the spot mode instead. However, the camera can veer towards overexposure when the focus point is within a dark area of the frame. Much of the time you can see this is happening, and simply dial down the exposure to compensate. But that's no help if it's too bright to see the screen.

I found the Auto White Balance to be decidedly erratic, with the camera fully capable of making significantly different judgements when taking several frames of the same scene. So if you're planning on using JPEGs, I'd recommend selecting a preset whenever possible. The camera barely appears to understand artificial light at all, and here you're best off taking a custom white balance.

As for Sigma's in-camera colour



The Teal and Orange colour mode can give some nice results
Sigma BF, Sigma 35mm F2 DG DN, 1/125sec at f/11, ISO 100

Composition was a lucky guess here, as it was too bright to see the screen
Sigma BF, Lumix S 20-60mm F3.5-5.6 at 37mm, 1/640sec at f/8, ISO 100

modes, I suspect you'll either love them or hate them. I find the Standard mode gives generally accurate-looking colours, while the new Rich option adds a bit of extra punch – although it can be a little overblown at times. As for the more stylised options, they're not especially my cup of tea, although Teal and Orange can give some nice results.

The BF does, however, have a fabulous monochrome mode, with really attractive warm and cool tone options. In a neat touch, when you engage mono mode, colour filters replace white balance in the main settings. This allows you to emulate the effect of using a red, orange, yellow, green or blue lens filter, simply by spinning the dial.

Image quality

With its 24MP BSI-CMOS sensor, the Sigma BF delivers raw image quality that's essentially in line with a wide range of other full-frame cameras, including the Nikon Zf and Z5II, Panasonic S5II and S9, and Leica SL3-S. This means it produces extremely clean images at low ISO settings, with plenty of scope for pulling up additional shadow detail without running into troublesome noise. At the other end of the scale, it's perfectly usable at sensitivities as high as ISO 12,800 or even ISO 25,600. In short, there are few shooting situations where it won't return decent images.

Sigma records raw files using the DNG format, which has the advantage that you probably won't need to update your image processing software. But the flipside to this is that you don't get support for camera colour profiles. I also find that DNG files often require just a little more work in post-processing to get my images looking how I want them.

One image quality problem that I did see quite frequently on the Sigma BF was colour moiré. It was most visible when shooting cityscapes, giving some pretty spectacular blocks of false colour on finely repeating patterns such as railings and roofs. It's more than I remember seeing on any other camera for some time, and suggests that the sensor has no optical low-pass filter.

This is also one of the few cameras where I wouldn't necessarily countenance using Auto ISO. Left to its own devices, the camera chooses ISO 400 by default, even in bright sunlight. This results in significantly increased noise in darker regions of the image, which reduces your ability to make tonal adjustments during raw processing. On the other hand, when the light levels drop, the camera chooses a minimum shutter speed based on the 1/focal length rule. I consider this too slow given the lack of any stabilisation, meaning that you can often get slight blurring from camera shake.

Verdict

Amateur Photographer
Testbench
Recommended
★★★★

WHEN it comes to assessing the Sigma BF, there's little point in comparing it to other similarly priced cameras. Rationally, if you want the most capable 24MP full-frame mirrorless camera for less than £2,000, then you should buy something like the Nikon Z5II. But the BF isn't designed for people who are looking for that. Instead, it's a camera for those who appreciate its uniquely stylish design, and understand and accept – even embrace – its limitations.

This isn't a camera for shooting sports, or wildlife, or airshows, or over-active kids. Instead, it's best suited to slower, more contemplative photography. It's for people who don't always feel the need to carry a set of zooms, but instead are happy working with just a few small primes.

Personally, I enjoyed my time with the Sigma BF. I like its simplicity of operation, and how it encourages you to engage with what it's doing. I also really enjoyed shooting with Sigma's I-series lenses.

Ultimately, photography is a creative pursuit. Sometimes it's fine to buy and use things just because they are pleasing and inspirational, and not because they are the 'best'. The BF is this kind of camera, and I'm glad that Sigma had the courage to build it.

FEATURES	7/10
BUILD & HANDLING	9/10
METERING	8/10
AUTOFOCUS	8/10
AWB & COLOUR	7/10
DYNAMIC RANGE	8/10
IMAGE QUALITY	8/10
VIEWFINDER/LCD	6/10

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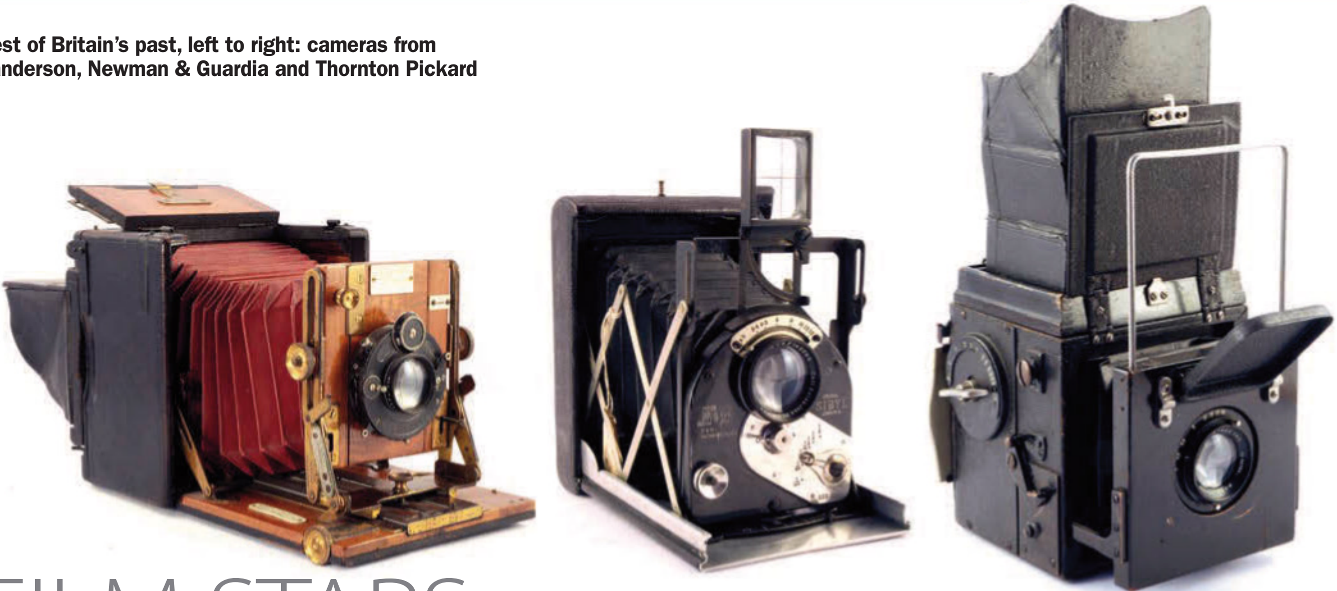
Best of Britain's past, left to right: cameras from Sanderson, Newman & Guardia and Thornton Pickard

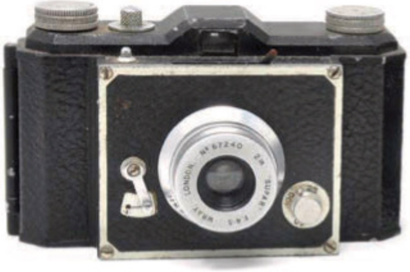


FILM STARS

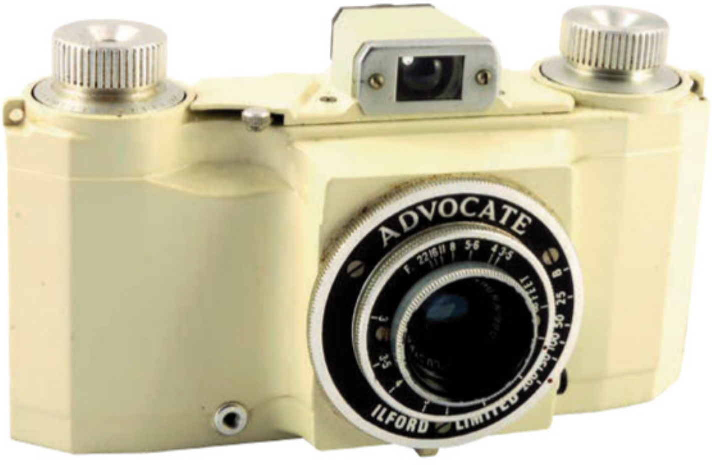
The end of an era

John Wade remembers when the shutters finally closed on the British camera industry

From the earliest days of photography, Britain was a major player in camera production. Names such as Sanderson, Thornton Pickard, Newman & Guardia, Ensign and many more were bywords for quality cameras. In the years leading up to World War II, German companies such as Exakta, Zeiss Ikon and Leica dominated the European market and put a dent in the British camera industry. But when the war ended in 1945, the British Board of Trade put restrictions on the import of certain luxury goods. With quality cameras blocked from entering the country, not just from Germany, but also from the fast-emerging Japanese camera industry, British manufacturers were handed an opportunity to shine. But while the 1950s could have marked the beginning of a golden age for the British camera industry, they proved to be its swansong. Many cameras produced in Britain during that final decade, however, were quality products that have now become classics, making them both collectable and irresistible to the retro user.



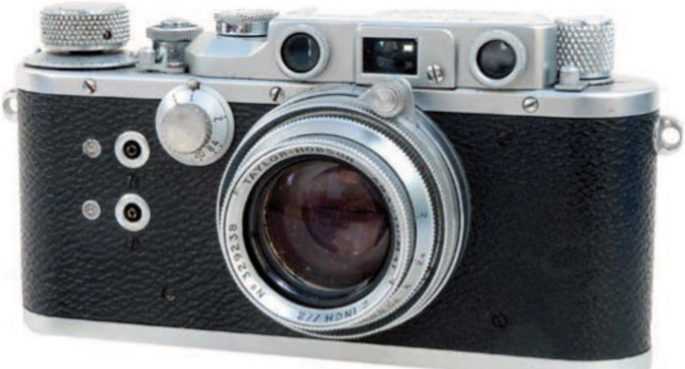
The Owl, a prototype from the Wray works that could have been Britain's first 35mm camera



The attractive Ilford Advocate with its 35mm Wray Lustrar f/3.5 lens

Made in Balham

Prior to World War II, Britain had never made a 35mm camera. The Wray Optical Company in Kent was the first to try with a simple snapshot model called the Owl, but it never got past the prototype stage. Britain's first 35mm camera, made in 1949 and popular throughout the 1950s, was the Advocate, designed and made by Kennedy Instruments and badged by parent company Ilford, popular then as film and photographic paper manufacturers. The Advocate is distinctive for its ivory-coloured die-cast aluminium body. It was launched with a Dallmeyer f/4.5, later replaced by a Wray Lustrar f/3.5, both 35mm wideangle lenses. The shutter, speeded 1/25-1/200sec, is released by a lever unusually placed at the front of the top plate.

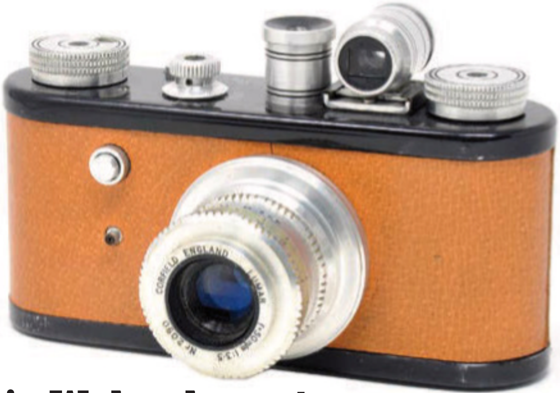


Reid III, Britain's answer to the Leica

Made in Leicester

Following the end of World War II, governments of countries where German patents had been registered made those patents available free of charge, and Reid & Sigrist leapt at the opportunity to make its own version of the Leica. Based on the design of the Leica IIIb, a well-specified camera when it was made in Germany, but with a few internal mechanical changes, the British Reid is equipped with a similar 1-1/1,000sec focal plane shutter but equipped with an English Taylor Hobson 50mm f/2 standard lens. The mount is the same as Leica screw cameras, so a vast range of Leitz lenses can be used. Later, from 1958, with the introduction of new, stripped-down and slightly less-well-specified models, the first camera became known as the Reid III, with its successors named the Reid II and the Reid I.

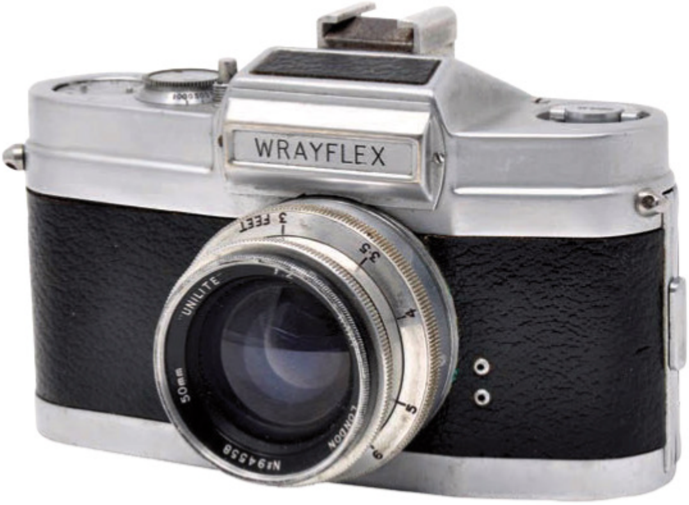
First model of the Periflex I with its distinctive pigskin-covered body



Made in Wolverhampton

Although import restrictions prevented new Leicas from being sold in Britain in the 1950s, there were still those who owned cameras bought before the war. These were the photographers that the Corfield company targeted with its series of Periflex cameras. The plan initially was to produce a spare body with a focal plane shutter as an accessory for those who already had a range of Leica-fit lenses. By 1953 the idea had developed into a fully functioning camera in its own right.

The Periflex 1 takes its name from a small periscope that is manually pushed down into the film plane to magnify part of the image by a factor of eight. It's meant more as a method of focusing, rather than an actual viewfinder and the camera still features a separate optical viewfinder. Early cameras were covered in pigskin, but after a year, that was abandoned in favour of the more traditional black leatherette. Although the periscope arrangement was a little eccentric, the concept was continually updated up to 1961 with the Periflex 2, 3, 3a, 3b, Gold Star, Interplan and Maxim cameras.



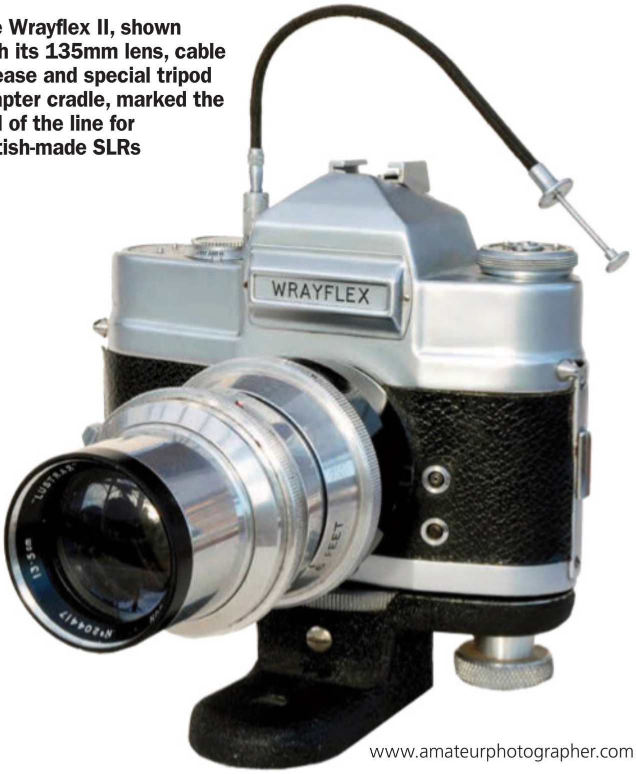
Wrayflex I, Britain's first 35mm SLR

Made in Bromley

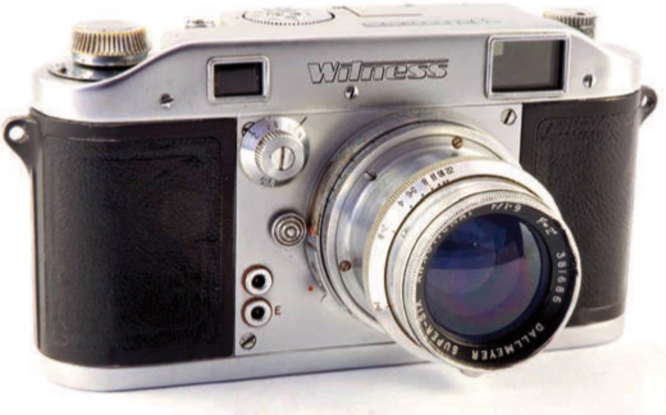
For most of the 1950s, the quality 35mm market was dominated by coupled rangefinder cameras. The 35mm single lens reflex (SLR) sector was confined to German cameras from the likes of Exakta or Zeiss Ikon – and they were no longer imported. The sudden upsurge of interest for 35mm SLRs came at the end of the decade with the arrival of the Japanese Nikon F and its subsequent rivals. But in between, Britain produced its only serious attempt at a small range of 35mm SLRs, made by Wray Optical Works under the Wrayflex name.

The 1951 Wrayflex I shot 24x32mm images, but this was changed to the more traditional 24x36mm format in the Wrayflex Ia, which became the more popular camera. Both cameras use mirrors in the viewfinder rather than a pentaprism which leads to a laterally reversed image. In 1959 the Wrayflex II was launched, a better camera with a pentaprism viewfinder system, but by that time the Japanese had arrived. In total, less than 3,000 cameras were made.

The Wrayflex II, shown with its 135mm lens, cable release and special tripod adapter cradle, marked the end of the line for British-made SLRs



Ilford Witness, one of the best cameras to emerge from Britain's final decade of camera manufacture

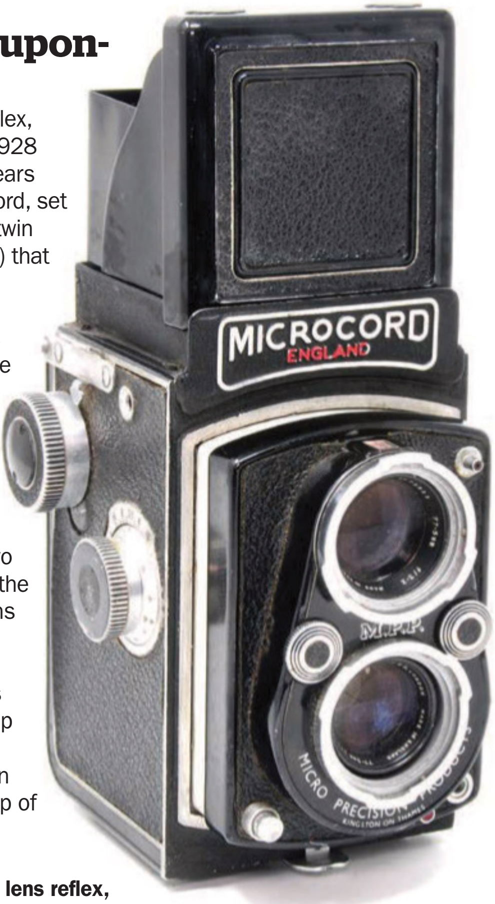


Made in Weybridge

With 35mm coupled rangefinder cameras still very much to the fore in the decade, Petro Scott Electrical Instruments, working for Ilford in 1951, produced what was probably Britain's best. Showing influences from both Leica and Contax, the Ilford Witness features a 39mm screw lens mount that enables it to take Leica lenses, but three slots cut into the mount mean that Witness lenses can be removed and attached quickly with a bayonet movement. The standard lens is a Daron 5cm f/2.9 and the focal plane shutter offers 1-1/1,000sec, the slow speeds from 1/25sec down operated by a separate control on the front of the body, similar to the Leica.

Made in Kingston-upon-Thames

The German Rolleiflex, originally seen in 1928 and followed five years later by the Rolleicord, set a style for roll film twin lens reflexes (TLRs) that inspired other manufacturers worldwide. Britain's contribution was the Microcord, made by Micro Precision Products in 1952. It follows the traditional TLR design of having two lenses, one above the other. The lower lens shoots the 6x6cm picture on 120 roll film, the upper lens reflects its image up to a similar size ground-glass screen under a hood on top of the body.

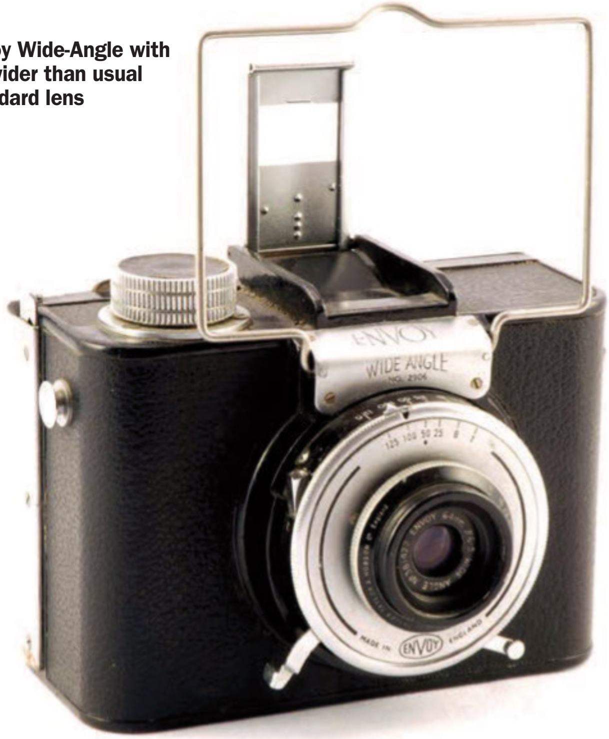


The Microcord twin lens reflex, heavily influenced by the Rolleiflex

Made in Birmingham

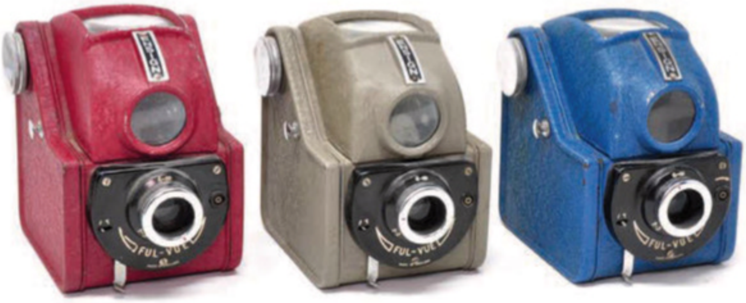
In an age when 120 size roll film was probably more popular than 35mm, most roll film cameras used a lens of around 105mm focal length to shoot eight pictures 6x9cm. The Envoy Wide-Angle, made by Photo Developments Ltd in 1950, uses a 64mm lens to give a wideangle image on each of its eight 6x9cm exposures. As well as 120 roll film a special back allows the use of individual sheets of cut film. Although the viewfinder consists of no more than a wire frame, it incorporates a parallax adjustment on the rear sight.

Envoy Wide-Angle with its wider than usual standard lens



Made in Walthamstow

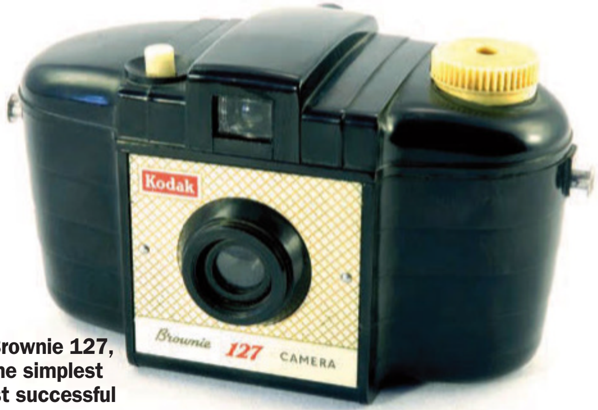
The original Ful-Vue, made by Ross Ensign Ltd in 1939, was a box camera with an extra-large viewfinder. In 1946, a more stylised version was produced, incorporating the viewfinder into a rounded top. Originally the camera was made only in black, but at Christmas 1952, three new coloured versions were launched in anticipation of the Queen's Coronation in June 1953. Red, white and blue were the dominant colours of that year, and maybe it was Ensign's intention to make the new versions in those colours. In reality, the three cameras, still very stylish, appeared in red, grey and blue. They were known as the à la mode versions, aimed at women, and sold with transparent plastic cases so everyone could appreciate the colours.



Made (almost) in Coronation colours, the three models of the Ensign Ful-Vue à la mode

Made in Harrow

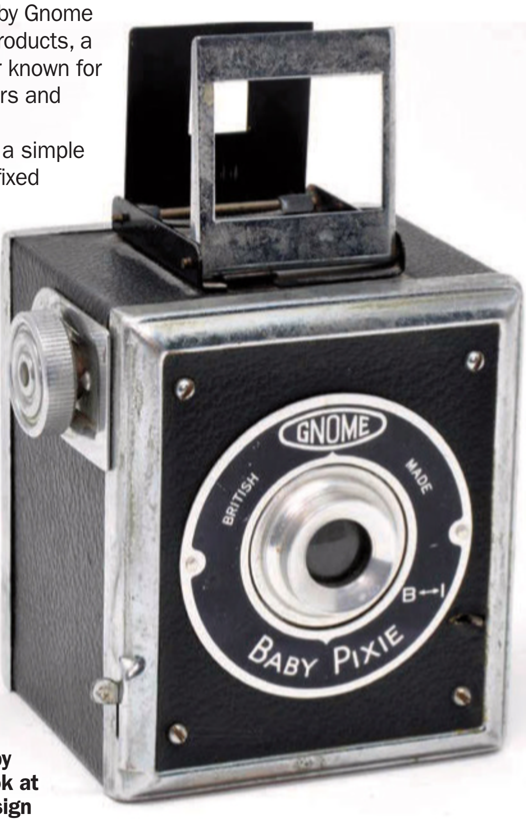
Kodak of course is an American company, but it set up offices in London in the late 1800s, and made cameras in Harrow from the 1920s onwards. Of the great many cameras made by Kodak in Britain, the Brownie 127 was one of the company's simplest and most popular. More than a million were sold in its first two years and many millions more after. Made of Bakelite in a stylish design that echoes the art deco period, it has an optical viewfinder moulded into the body, a single shutter speed, fixed aperture and focus. It shoots eight 4x6cm exposures on 127 film.



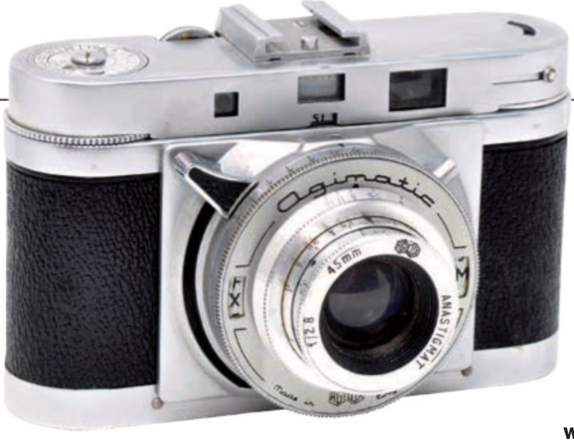
Kodak Brownie 127, one of the simplest and most successful snapshot cameras of all time

Made in Cardiff

Most families in the 1950s owned a box camera, the majority of which were variations and improvements on the basic Kodak Brownie design dating back to the start of the century. A few, however, took on a different style. Among these was the Baby Pixie, made in 1951 by Gnome Photographic Products, a company better known for making enlargers and other darkroom equipment. It's a simple camera with a fixed shutter speed, aperture and focus, made to shoot 16 pictures on 620 roll film, which is similar to 120, but wound on slimmer spools.



The Gnome Baby Pixie, a new look at box camera design

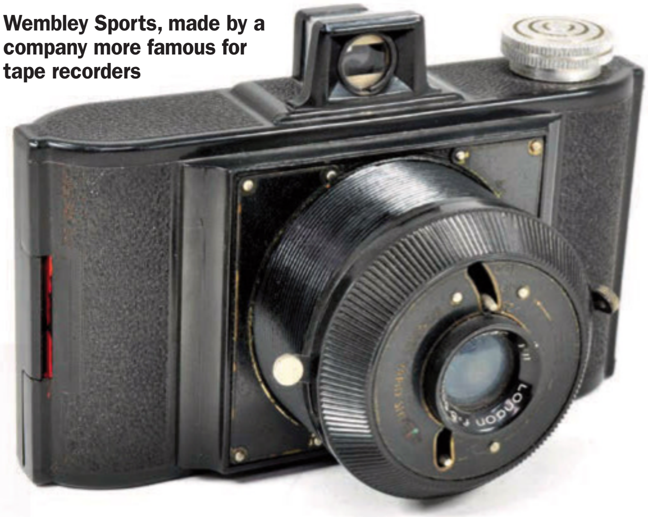


Agimatic with its unusual shutter release-cum-film wind lever

Made in Croydon

The Agimatic, made by Agilux Ltd in 1956, has a built-in rangefinder, but lens focusing is adjusted manually. A second window beside the viewfinder/rangefinder incorporates an extinction meter, whose numbers are set on an exposure calculator on the top plate to indicate a suggested shutter speed and aperture combination, which then also needs to be set manually. Despite no proper automation, the camera gets the 'matic' part of its name from a radial arm beside the lens which first releases the shutter and then winds the film, all in one stroke.

Wembley Sports, made by a company more famous for tape recorders



Made in Wembley

Big, clumsy and either stylish or ugly depending on your tastes, the Wembley Sports was made in 1950 by Truvox, better known for making radios, loudspeakers and tape recorders. It's made of Bakelite with an eye-level viewfinder on the top, shooting eight pictures on 120 roll film. The London Sportar f/11 lens stops down to f/16, and shutter speeds run 1/25-1/100sec. The lens extends from the body on a helical screw for use at infinity, then extends further for taking pictures with click stops at closer distances.

Made no more

Towards the end of the 1950s, the Board of Trade restrictions that had prevented luxury goods from being imported were lifted. The Japanese, who had been waiting in the wings, arrived in force with cameras that were better and cheaper than home-grown products. The new decade also saw a fast rise in demand for 35mm SLRs, for which British manufacturers were unprepared. For so many of the iconic and often innovative cameras that had been produced during the 1950s, it marked the end of an era for the best of the British camera manufacturing industry.

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11mm F4 Firefly - Irix	E++	£349
12-24mm F4 ATX PRO SD - Tokina	E++	£159
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14-24mm F2.8 G AFS ED	E+	£459
15-30mm F2.8 Di VC USD G2 - Tamron	E++	£679
15mm F2.8 EX DG Fisheye - Sigma	E++	£179
15mm F2.8 ZF.2 -Zeiss	E+	£599
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20mm F1.8 G AFS ED	Mint-	£349
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24-70mm F2.8 Di VC USD - Tamron	E++	£269
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24-70mm F2.8 IF EX DG HSM - Sigma	E+	£289
24-85mm F3.5-4.5 G AFS VR	E+	£99
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24mm F3.5 ED PC-E	Mint-	£789
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35mm F2 AFD		£159
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50mm F1.4 G AFS	Mint-	£189
50mm F1.4 ZF.2 -Zeiss	E++	£329
50mm F1.8 AFD	E++	£59
50mm F1.8 G AFS	Mint-	£95
50mm F2.8 EX DG Macro	E++	£79
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55-200mm F4-5.6 G AFS DX VR II	E+	£99
55-300mm F4.5-5.6 G AFS VR	Mint-	£219
60-600mm F4.5-6.3 DG OS HSM	E+	£999
60mm F2 Di II (if)Macro	E++	£119
60mm F2.8 AFD Micro	E++	£129
60mm F2.8 AFS G ED Micro	E++	£199
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Bowman Summit Duo Strap

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Andy Westlake examines a stylish and versatile leather camera strap

- From £52.95; £27.95 for shoulder pad
- bowmanleather.co.uk

About a year ago, I reviewed the Bowman Peak Duo – a unique slim leather shoulder strap with an integrated wrist loop. Now the firm has expanded on the idea with the Summit: in essence, an adjustable-length version of the same strap. There's also a new optional shoulder pad for carrying heavier cameras more comfortably.

The Bowman Summit Adjustable Duo Camera Strap, to give it its full name, is a high-quality product hand-crafted from nice, thick leather. Length adjustment is via a single metal buckle, with a small leather loop to secure the free end of the strap. Changing the length is fairly quick and easy, much like adjusting a belt.

At its shortest, the strap works well for me when used over my shoulder or around my neck. Set longer, it's great for cross-body use with the camera hanging down by my side (which is how I generally prefer to carry a camera these days).

The 'Duo' name indicates that the strap has a loop that you can poke your wrist through for extra security, when you want to carry your camera one-handed. It's a neat design that, to a degree, gives the best of both worlds of using shoulder and wrist straps. However, it's perhaps a bit less convenient here compared to the simpler Peak version, especially when you have the extra bulk of a shoulder pad.

Adding the shoulder pad does, however, make a lot of sense if you're using the strap on an interchangeable-lens camera with anything much heavier than small prime lenses. The extra surface area makes it much more comfortable to carry. If you want to remove the shoulder pad to reduce bulk, it's as simple as unbuckling the two parts of the strap and sliding it off. With the single-piece Peak strap, you'd have to detach one end from the camera.

Verdict

I've used the Bowman Summit with a number of cameras, including the Fujifilm GFX100RF medium-format compact and the OM System OM-3. It looks great on these retro-inspired designs and the adjustable length is handy for carrying the camera in different ways. Meanwhile the shoulder pad provides welcome extra comfort with heavier setups. If you'd like a high-quality, stylish and versatile camera strap, it comes highly recommended.

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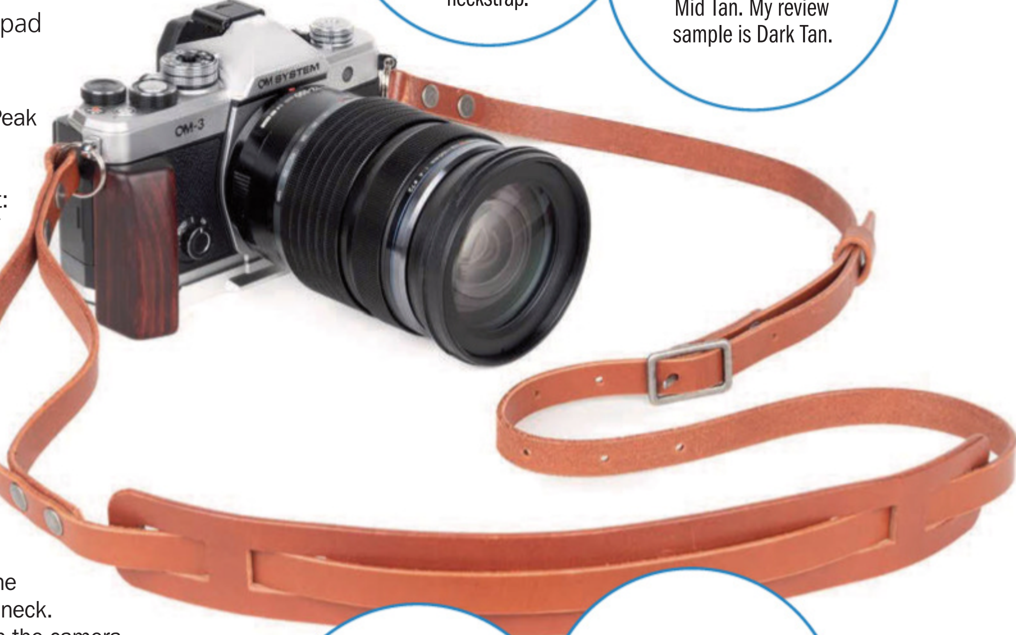
Lengths

The Long (100-120cm) option works well for me as a shoulder or cross-body strap. But I'd go for Short (75-90cm) if I primarily used a neckstrap.

Colours

You get a choice of four leather colours: Black, Chestnut, Dark Tan and Mid Tan. My review sample is Dark Tan.

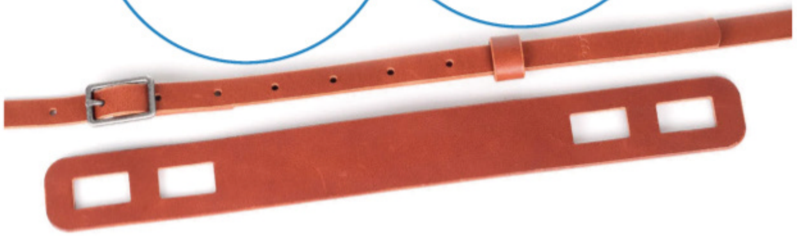


Shoulder pad

This is 3.2cm wide and will fit any strap that's 12-13mm wide. It slides freely and is easy to fit and remove.

Finish

There's a choice of edge finishes, either square, or rounded and polished for a £14 premium.



At a glance

- Adjustable-length leather camera strap
- Integrated wrist-strap loop
- Choice of four colours
- Two lengths
- Optional shoulder pad

COMPATIBILITY

The strap attaches to your camera via traditional metal split rings. This means it will fit onto a wide range of current models from the likes of Fujifilm, Leica, Nikon, OM System and Sony. But it won't with those that have slot-type lugs, which means most Canon and Panasonic cameras.

Professor Newman on...

Look-Up Tables

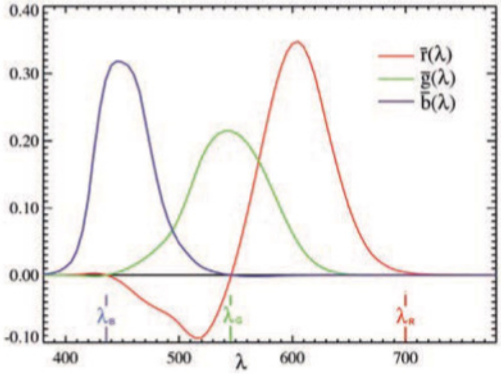
Explaining how digital images describe colour, and how picture styles and LUTs came to be

The topic for this month's article is Look-Up Tables (LUTs) and camera colour modes or 'picture styles'. We'll start with a bit of theory and then some history, which together help explain how these things came to be.

The theory entails an understanding of what the output of the photographic process is. Many commentaries are based on the assumption that it is light, which it is not. It is a prescription of how a human viewer should see the scene. Sunglasses reduce the amount of light going into your eyes, but you will still see a full range of tonalities from white to black. What you perceive is the result of complicated processing by the visual cortex of your brain, rather than a direct physical phenomenon.

The output file (e.g. JPEG) in a digital image specificies how the scene should appear. How the stimulation is applied to the viewer's eyes to provide that appearance is left to the output device, either print or display, which will produce the result in its own manner. In no case is it a replication of the light originally coming from the scene.

The nature of human colour perception was worked out using experiments with just 17 subjects in the 1920s. The subjects were given a light of a specific colour then asked to match it by adjusting the power of three primary lights, this being repeated until the visible palette had been matched. The results required negative amounts of light to achieve some matches, which is obviously impossible, and a good clue that we're talking about something perceptual, rather than physical.



The responses resulting from the CIE colour matching experiments. The fact that the red trace goes negative, indicating an impossible negative amount of light to match certain colours, shows that this is a perceptual, not physical phenomenon

These experiments formed the basis of the CIE (Commission internationale de l'éclairage) colour model, which has formed the basis of 'colour science' since, and underpins all of the colour spaces in use today.

The act of processing a raw file is the development of a set of numbers representing perceptual colour specifications from the original physical light values recorded by the image sensor. In general, this requires the making of assumptions concerning viewing conditions and required perceptual impression, followed by the mathematical calculations to make the transformation.

The first digital cameras to undertake this task were video cameras in the 1990s. In those days the available processors did not have the computational power to perform these calculations at video rates. Therefore, their programmers fell back to an often-used trick, the use of a 'look-up table' or 'LUT' to do the calculations. This is just what it sounds like. The required functions are pre-calculated, then the results put into a table against the corresponding input value. Once this table is stored in memory, processing each datum consists of simply looking up the corresponding output value.

As mentioned previously, processing depends on the making of some assumptions. One of these is the 'style' of the image that is intended, in terms of contrast, saturation and even colour casts. It was soon realised that different styles could be accommodated within the LUT. This led to manufacturers adopting brand-characteristic styles. In video the facility was offered to allow different LUTs to be loaded, giving different colour styles. In stills photography selectable 'picture styles' were offered, essentially a range of built-in LUTs. Nowadays, processing is often performed computationally rather than with a look-up table, but a selectable style is still called a 'LUT' in video parlance.

Bob Newman is currently Professor of Computer Science at the University of Wolverhampton. He has been working with the design and development of high-technology equipment for 35 years and two of his products have won innovation awards. Bob is also a camera nut and a keen amateur photographer

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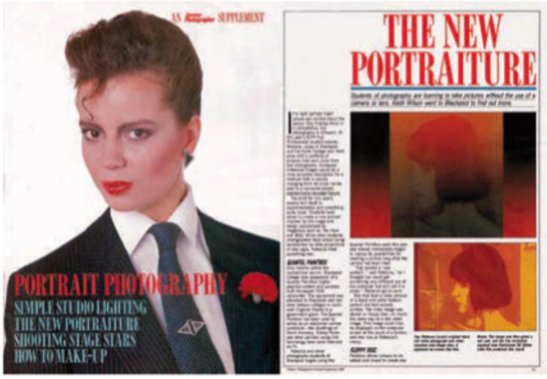
LETTER OF THE WEEK

LETTER OF THE WEEK WINS A SAMSUNG 256GB PRO PLUS MICRO SDXC CARD. NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY

Paintbox

I started manipulating photography on a Quantel Paintbox in 1984 at Blackpool College, and a lecturer there just found this article in AP from 1987. I'm sure your readers would find it very interesting as most may think Photoshop was the first digital tool! I posted the cutting on my Instagram @quantelpaintbox and tagged you. Keep up the good work! **Adrian Wilson**



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Adrian sent in this article, found in an AP from 1987

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On Muybridge

I am currently reading the graphic novel about Eadweard Muybridge mentioned by Thomas Ettie. It's by Guy Delisle and entitled 'Pour une Fraction de Seconde'. It's in French and you will need O Level French to get the gist of it. Or, the Google Translate app gives an almost instantaneous translation of the speech balloons if you point your camera at them.

The book is excellent and the racy graphic style well-suited to the subject matter. It details what Muybridge achieved and his struggles both private (he murdered his wife's lover!) and professional. I recommend it to anyone interested in the life of this remarkable man. **David Pelling**

Thanks, David. It seems to be available in English too.

Younger members

While individual photo clubs may not feel the need to attract younger members, more generally anything we can do to encourage young people to take up photography should be welcomed. Our 18th West Lothian (West Calder) Scout Group has just been awarded a grant from the National Lottery Community Fund to photograph life in our village over the next year. It will be great fun, with lots to learn; we hope to inspire the next generation of photographers. **Jim Fanning**

Fantastic film

I really enjoyed the 'Fantastic film' issue. The return of *From the Archive* was an unexpected pleasure; I always looked forward to it in previous issues. The article about the Rollei 35AF was especially interesting because I stumbled upon a black Rollei B35 in good condition in a charity shop. It was the large viewfinder that won me over; I can see the entire screen whilst wearing spectacles. Film loading proved fiddly at first, but getting used to the idiosyncrasies of the camera was fun. The meter proved inaccurate, but back to basics exposure turned in a good set of prints. A Rollei flashgun came attached to the camera; it didn't work but doubled as an excellent handgrip.

Keep up the good work, and more articles about film photography please. **Pat Whelen**

Film find: Pat likes his B35

Luxury items

Gavin Stoker's comment in 'Viewpoint' about cameras becoming a luxury item are spot on. Chasing perfection is still a goal for many, if they can afford it, but a recent day out with an old camera I hadn't used for a while reminded me why I chose it in the first place. My enjoyment of using it, and the pleasing results I got, made the trip a success.

With spending these days being more cautious and selective, camera makers will face a harder time. Which is why there is such a strong growth in the second-hand market. **Shaun Parker**

Festival of Photography

I just got home from your Festival of Photography. The talks, the venue and the organisation were all wonderful. Please pass my thanks to the team who made it a memorable day. **Susan Banks**

Thanks, Susan. Our next one at RGS is on 9 August (see page 38 for details) and we will be announcing others shortly.

THIS WEEK WE ASKED...

If you could take photos anywhere in the world, where would you go?

You said...

Susan Burgess
Kenya to see the big cats, and India to see tigers.

Marcus Musashi @MarcusMusashi
High on my to-go list: Taj Mahal, Varanasi, Uluru, Pyramids of Giza, The Edge NYC, The Sphere Las Vegas, Easter Island, and Bora Bora.

Mark Gawthorne
Fukushima exclusion zone and Hashima Island.

Oddy Barber
Alaska, to photograph the bears catching the salmon, this is top of my bucket list to do.

Chris Enion
Now, that's a great question. Reno for the air races, also the Norwegian fjords to photograph the aurora borealis.

Duncan van der Velden
Next trip is Norway, which has been on my bucket list for some time. But my all-time favourite is still and always will be the Ardennes.

Matt Scott
I'd probably go back to New Zealand where there is pretty much every type of environment within the islands!

Dark Sky Photography @mikesaltsman194
Atacama Desert for Milky Way and other astro shots.

Michael Farrell @DMTMF23
Anywhere above 1000m in Scotland on a cloud inversion morning.

Jack Simpson @jack9simpson
One place I would like to get back to with a camera is Cumbria and the Lake District.

Sue @suseabbott
New Zealand – it's like living in a calendar over there!

Richard Krawiec
Tokyo in cherry blossom season.

Rob Thrall
Almost everyone says Iceland (yes I can see why) but I saw a documentary on Hawaii and that place looks amazing.

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Our favourite photos posted by readers on our social media channels this week

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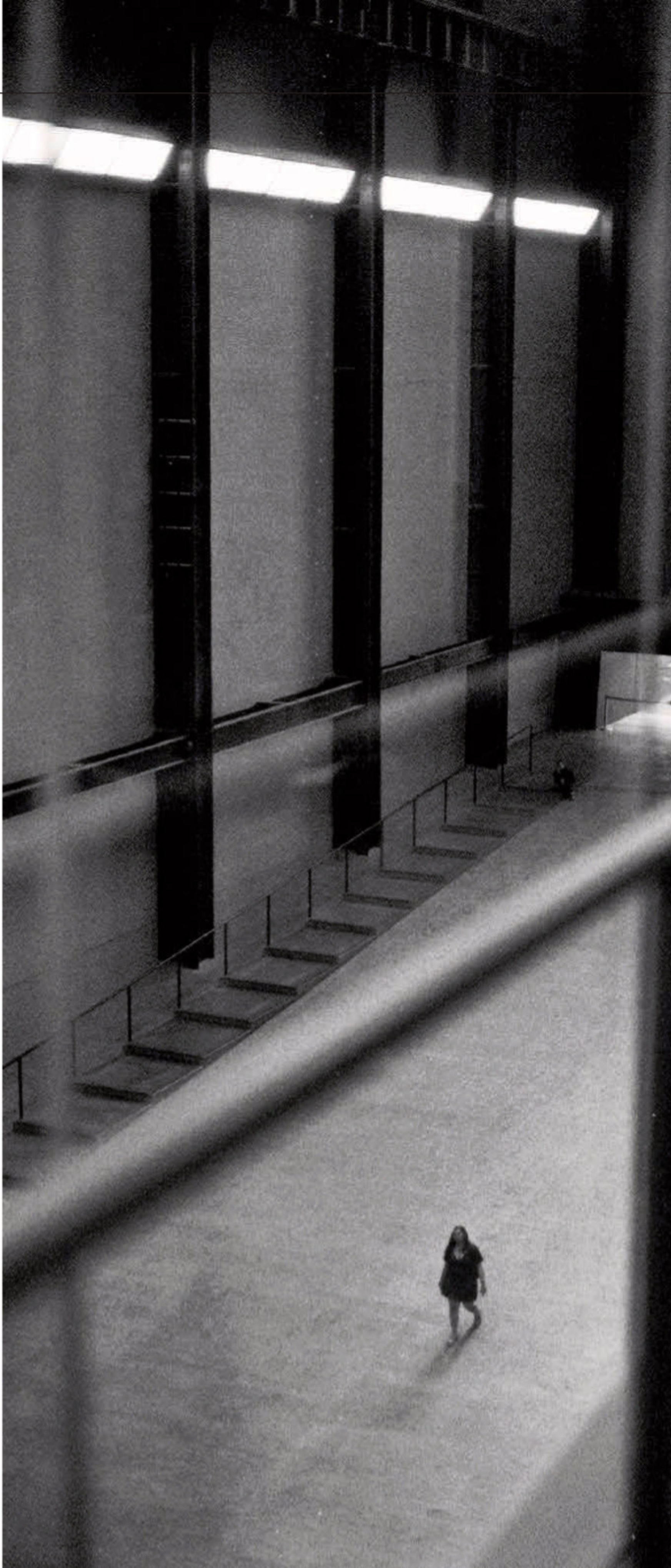
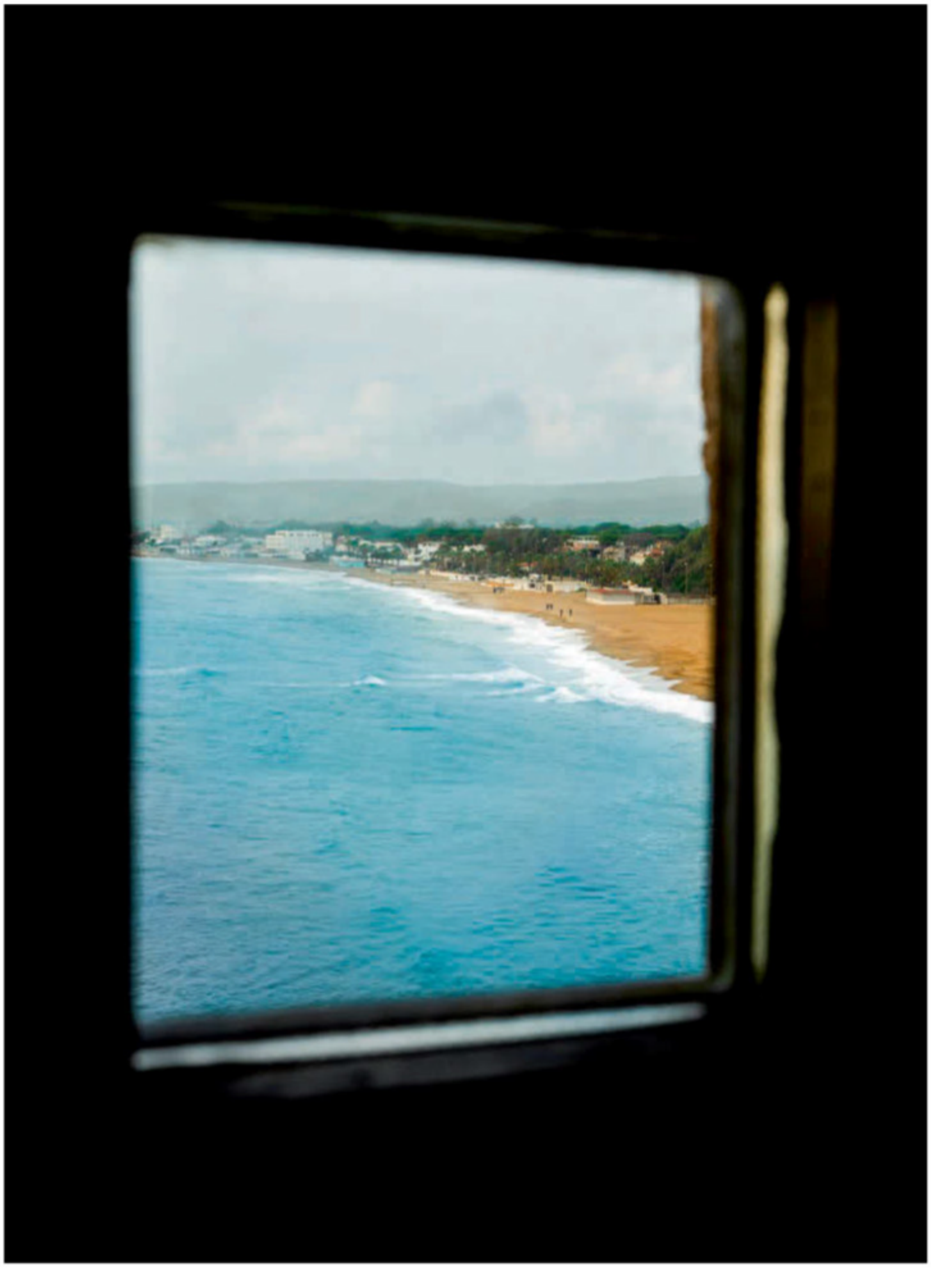
The Turbine Hall, Tate Modern, 2025
by Declan Andrews

Nikon F, Fomapan Action 400



'I'd just come out of the Josef Koudelka exhibition and found myself with a post-inspiration itch overlooking the Turbine Hall. It felt like a great vantage point, so I started photographing straight away and shot about half a roll over half an hour as people floated in and out below.'

Website: www.declanandrewsphotography.com
Instagram: @declan.andrews.photography



Peering at the Sea from a Castle by Daniele Cannoni

Sony A7III, Tamron 28-75mm f/2.8 Di III RXD, 1/100sec at f/9, ISO 100, 43mm

'This was a shot taken inside the Castle of Santa Severa located along the Tyrrhenian coast, north of Rome. The castle owes its name to the young Christian martyr Severa, who tradition records was killed on 5 June, 298 AD, together with her brothers under the empire of Diocletian.'

Instagram: @daniele_cannoni.ph
Website: danielecannoni.myportfolio.com

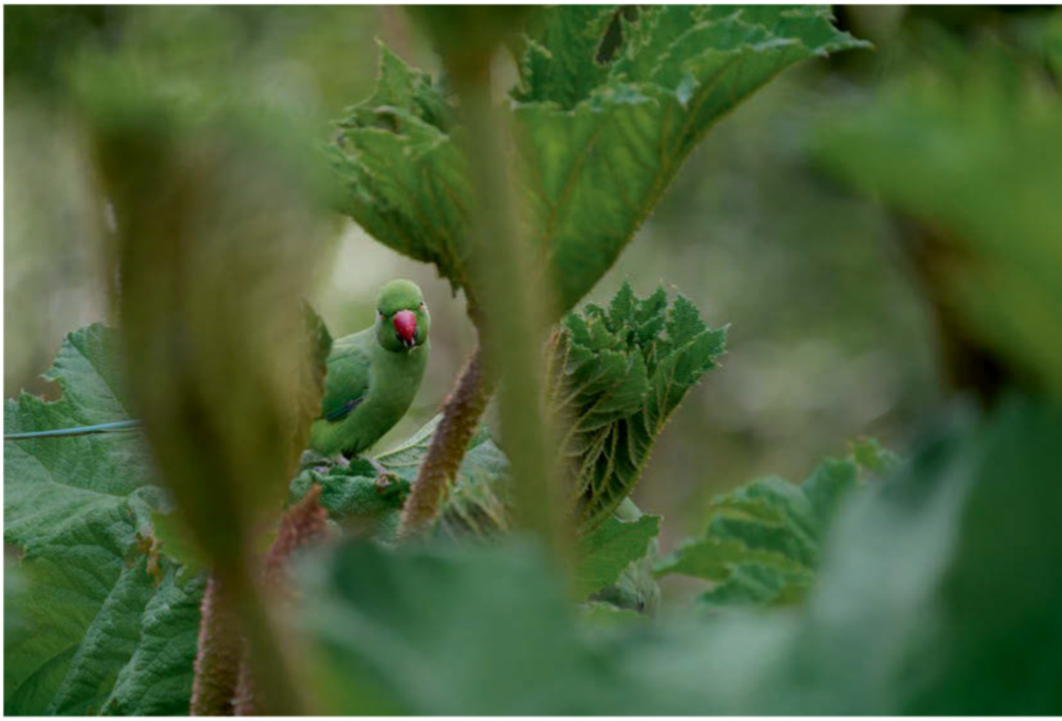
It's good to share

Para-peek by Emma Stephenson

Nikon Z8, Nikkor 100-400mm f/4.5-5.6 VR S, 1/800sec at f/5.6, ISO 1600, 400mm

'Walking in the woodland gardens one sunny morning at Bushy Park, I kept seeing flashes of green amongst the Brazilian giant rhubarb. I sat down on one of the wooden railings bordering the path and found myself peering straight at a ring-necked parakeet – who clearly noticed me too!'

Instagram: @emmas_wild_captures



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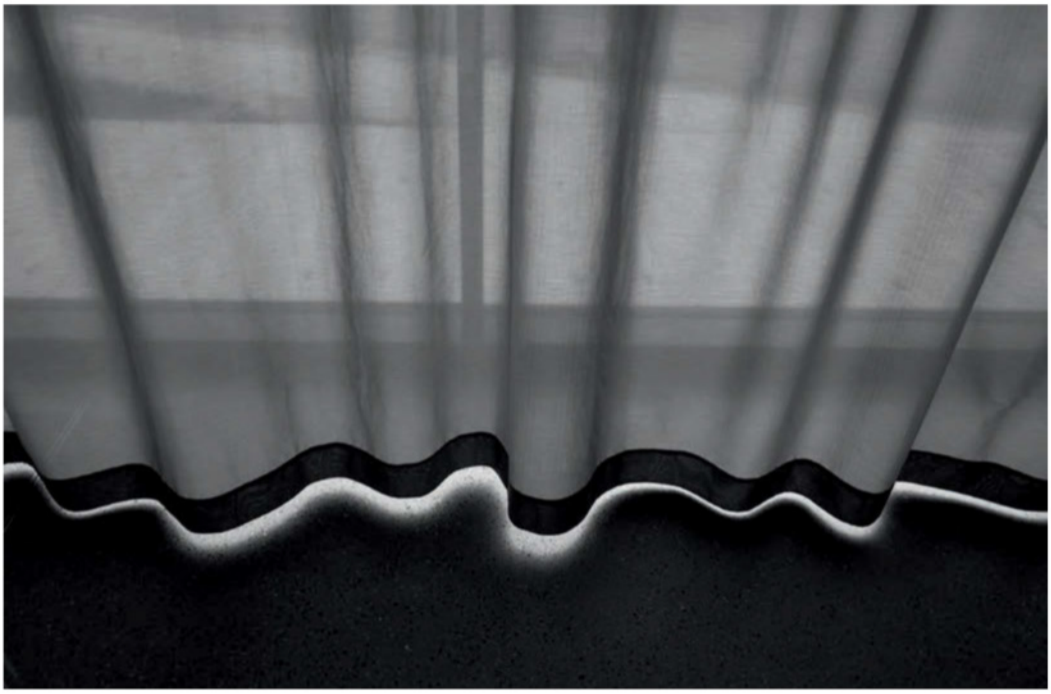

Lightness by Klaus Möller

Leica Q2 Monochrome, 28mm (Summilux 1:1.7/28 ASPH), 1/125sec at f/2.0, ISO 800

'I have a particular love for black & white photography. I'm especially fascinated by the contrast between light and shadow, as well as between static and flowing lines. In this image, I especially like the sense of lightness conveyed by the curtain.'

Instagram @meinblickaufberlin

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1 Clutch Expert by Richard Jefferies

2 Sycamore Gap by David Hyett

3 Peak Performance by Richard McCleery

3

Join the Club

Cheltenham Camera Club, one of the oldest camera clubs in the country, has lively and supportive members of all ages

When was the club founded?
Founded in 1865 by Dr Edward Thomas Wilson (father of Dr Edward Adrian Wilson, the Antarctic explorer), we are one of the oldest camera clubs in the country. Now in 2025, some 160 years later, the club continues to go from strength to strength.

What does your club offer to new members?
We are a fun, friendly and supportive photography club, welcoming members of all ages and abilities. Our main programme runs from September to May where we offer a wide range of different activities including Thursday Meetings with guest speakers and competitions, summer activities including social events, trips and photo walks, special monthly 'First Tuesday' meetings, training sessions, practical evenings, critique groups, annual exhibitions, special interest groups, and support and guidance for those wishing to obtain photographic distinctions.

We have recently launched a new website that is more interactive for members and includes galleries, critique sections and discussion groups. Above all, we can guarantee a fun and social environment for likeminded photography enthusiasts.

Describe a typical club meeting
Our regular Thursday meetings are from 7pm with a 7.30pm start, and finish around 9.30pm. We have a break in the middle for refreshments and socialising. There can be guest speakers with presentations of their work and techniques, competitions and practical evenings. Sometimes there will be member displays beforehand. Some members will head over to the pub at the end of the evening.

Do you invite guest speakers?
Guest speakers form an integral part of our programme. These cover a wide range of genres and from people all over the country. We cover all

types of photographic genres, including landscape, travel, street, wildlife, nature, creative, AV etc. We also have several Zoom evenings which means we can attract speakers from all over the world.

Do members compete in regional or national competitions?
As well as local interclub battles, we are members of the MCPF (Midland Counties Photographic Federation) and our members compete in their various competitions. This can be in the form of prints, PDIs and AVs. Some members compete in various other national and international competitions and salons. We also have yearly competitions with our namesakes in Cheltenham Australia and the USA. In addition, we are also proud to run our own Cheltenham International Salon of Photography (CISP) which attracts entrants from all over the world.

How many members do you have?
Our membership has been steadily increasing over the years and is currently around 110, covering a wide range of ages and abilities.

Are any residential trips or outings planned?
We've recently had trips to places such as Glencoe and Valencia, with many more planned during the year. We have specialist nature, studio and modelography groups who regularly hold trips and outings.

What are the club's goals for the future?
To continue encouraging and supporting our members to get the most from their hobby. This could be from new members just starting out on their photographic journey, through to more-experienced members applying for various distinctions. We'll continue to promote the photographic arts throughout the county in the form of exhibitions, our Gloucestershire Young Photographers competition and our recent bursary for the University of Gloucestershire photographic students. Above all, we want everyone to have fun from photography.

4 Ballet Dancer by Andy Roberts

Club essentials

Cheltenham Camera Club

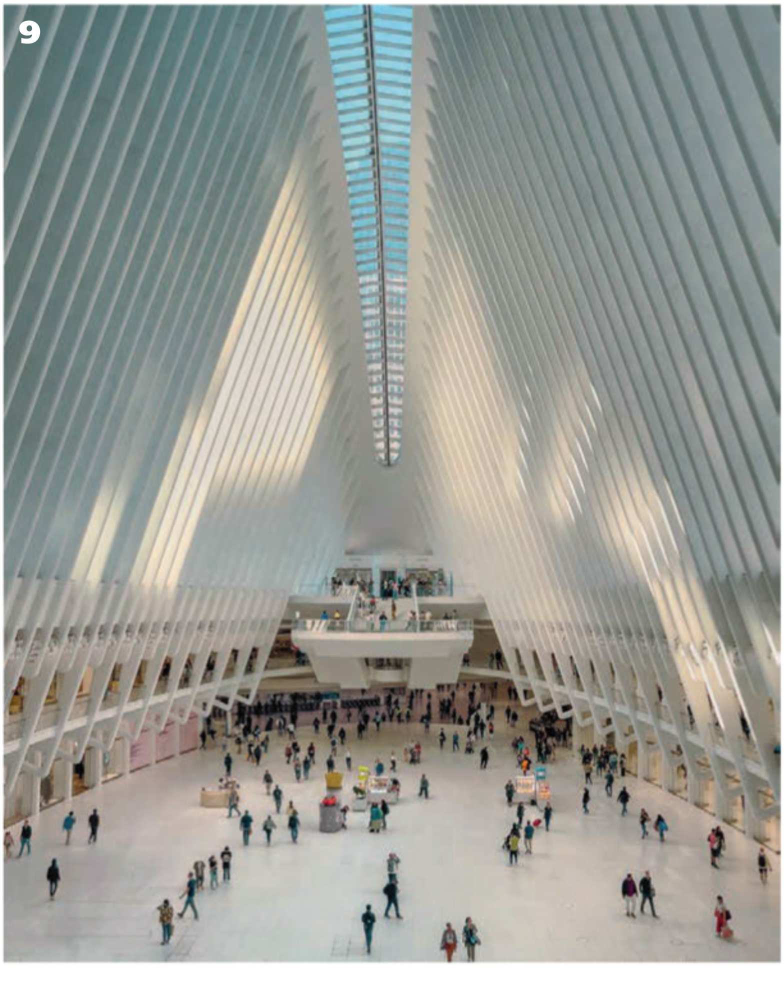
Holy Apostles Church Hall,
Charlton Kings, Cheltenham,
GL52 6HW

Meets: Thursday evenings from September to May

Membership: Currently £52 standard single, concessionary single £45, junior £21. Double single £85, double concession £65

Contact: Mark Stone, chair@cheltenhamcameraclub.co.uk

Website: www.cheltenhamcameraclub.co.uk



9 The Oculus by Mark Stone

11 Breakout by John Cook

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10

5 Mayhem At The Lighthouse by Aleks Gjika

6 4 Spotted Chaser by Mark Wardle

7 Burning Incense by David Elder

8 It's a Sad Day by Jim Sharrock

10 The Nomad by John Clare

12 Rock Faces by James de Courcy

12

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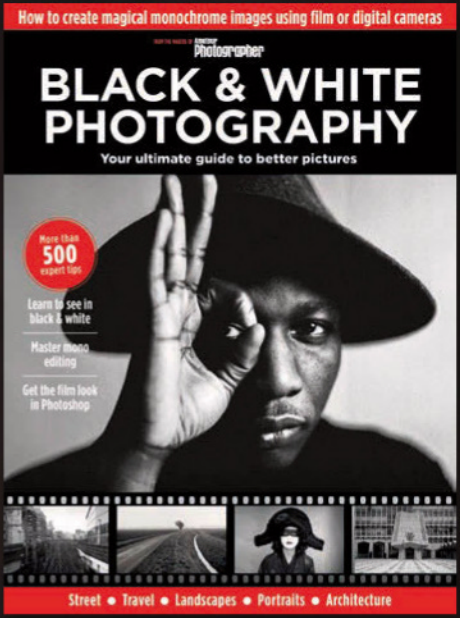
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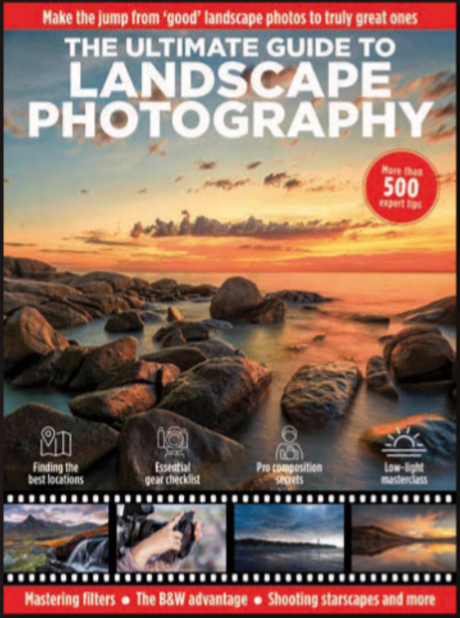
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SCAN ME

Buying Guide

109 cameras listed & rated

Our comprehensive listing of key camera specifications

Cameras

Cameras come in three types: DSLRs with optical viewfinders, mirrorless models with electronic viewing, and compact cameras with non-interchangeable lenses

Controls

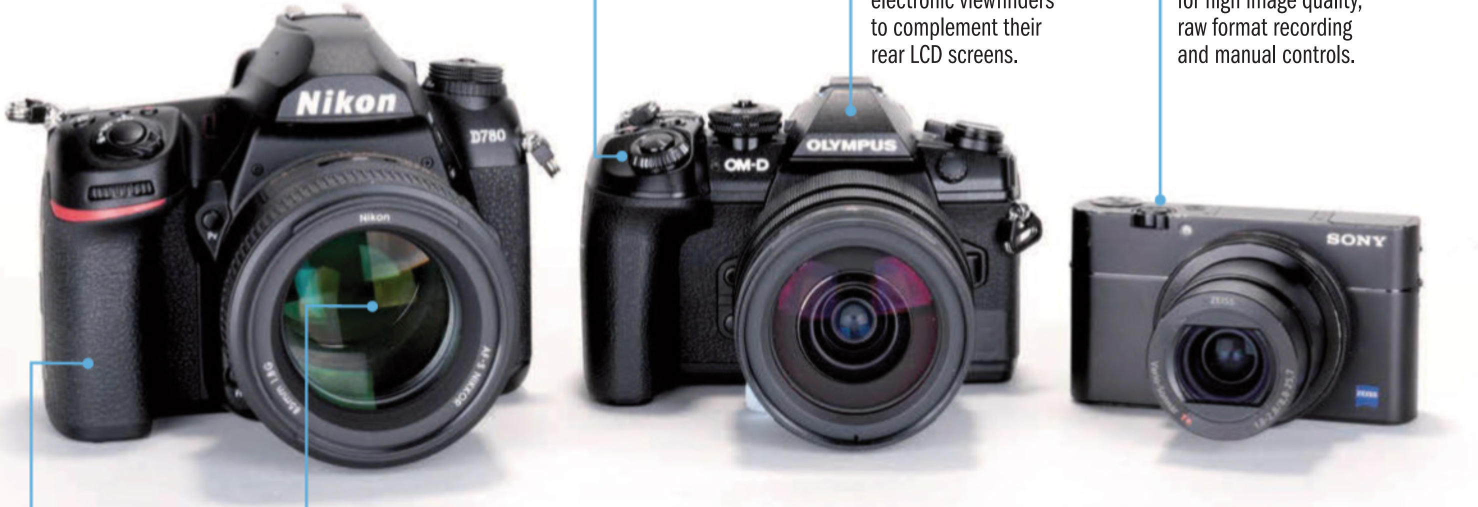
Entry-level cameras tend to have simple, easy-to-understand controls, while more expensive models add lots of buttons and dials to give quick access to settings.

Viewfinder

The biggest difference between DSLRs and mirrorless cameras is that the latter use electronic, rather than optical viewfinders. Some advanced compact cameras also have built-in electronic viewfinders to complement their rear LCD screens.

Compact cameras

These range from small, pocketable models to large bridge-type cameras with long zoom lenses and SLR-style designs. In this guide, we're only including those with relatively large sensors for high image quality, raw format recording and manual controls.



Handgrip

DSLRs traditionally have relatively large handgrips, while many mirrorless models have much smaller grips to keep the size down. However, some can accept accessory grips to improve handling with larger lenses.

Lens mount

Each camera brand uses its own lens mount, and mirrorless cameras use different lenses to DSLRs even from the same brand. However, mirrorless models can often use DSLR lenses via a mount adapter.

ALMOST all serious photographers prefer to use cameras with interchangeable lenses, as this gives the greatest degree of creative flexibility. At one time, this meant digital single-lens-reflex (DSLR) cameras, but these have now been joined by mirrorless cameras that use electronic viewfinders. The latest models are true alternatives to DSLRs, offering the same image quality and creative options. Camera manufacturers offer a range of options, from simple, relatively inexpensive beginner-friendly designs, to sophisticated professional models. In the middle of the range you'll find enthusiast cameras with more-advanced control layouts. Meanwhile the term 'compact' refers to cameras with built-in lenses, regardless of their size. Many offer excellent image quality and full manual control.

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Mirrorless cameras

				SENSOR SIZE	RESOLUTION (MP)	LENS MOUNT	MAX ISO	VIDEO	MIC INPUT	AF POINTS	BURST MODE (FPS)	VIEWFINDER	BUILT-IN WI-FI	FLASH	SCREEN SIZE (IN)	ARTICULATED LCD	TOUCHSCREEN	BATTERY LIFE (SHOTS)	WIDTH (MM)	HEIGHT (MM)	DEPTH (MM)	WEIGHT (G)
NAME & MODEL	RRP	SCORE	SUMMARY							SHOOTING					SCREEN				DIMENSIONS			
Canon EOS R1	£6999	4.5★	High-speed sports and action camera built for professional photographers	FF	24.1	Canon RF	409,600	6000	·	1053	40	·	·		3.2	·	·	1330	157.6	149.5	87.3	1115
Canon EOS RP	£1400	4★	Compact and affordable but over-simplified full-frame camera	FF	26.2	Canon RF	102,400	3840	·	4779	5	·	·		3	·	·	250	132.5	85	70	485
Canon EOS R3	£5880	5★	High-speed, pro-spec flagship model that's packed full of clever technology	FF	24.1	Canon RF	204,800	6000	·	4779	30	·	·		3.2	·	·	860	150	142.6	87.2	1015
Canon EOS R5	£4200	4.5★	Remarkable 45MP powerhouse capable of internal 8K video recording	FF	45	Canon RF	102,400	8192	·	5940	12	·	·		3.2	·	·	320	135.8	97.5	88	738
Canon EOS R5 Mark II	£4499	5★	Pro-spec all-rounder offers 45MP shooting at 30fps and 8K 60p video	FF	43	Canon RF	102,400	8192	·	1053	30	·	·		3.2	·	·	630	138.5	101.2	93.5	746
Canon EOS R6 Mark II	£2780	5★	Updated model gains 24MP sensor and AI subject-recognition AF	FF	24.2	Canon RF	204,800	3840	·	4897	12	·	·		3	·	·	450	138.4	98.4	88.4	670
Canon EOS R7	£1350	4.5★	Fast APS-C RF-mount model with sophisticated autofocus from the EOS R3	APS-C	32.5	Canon RF	51,200	3840	·	651	15	·	·		3	·	·	770	132	90.4	91.7	530
Canon EOS R8	£1700	4.5★	Lightweight full-frame camera that offers great image quality and autofocus	FF	24.2	Canon RF	204,800	3840	·	4897	6	·	·		3	·	·	220	132.5	86.1	70	461
Canon EOS R10	£900	4★	Compact, lightweight yet highly specified RF-mount APS-C mirrorless model	APS-C	24.2	Canon RF	51,200	3840	·	651	15	·	·	·	3	·	·	430	122.5	87.8	83.4	429
Canon EOS R50	£790	4★	Small entry-level APS-C model with subject detection autofocus	APS-C	24.2	Canon RF	51,200	3840	·	651	12	·	·	·	3	·	·	310	116.3	85.5	68.8	375
Canon EOS R50 V	£729		Compact video-focused model based on the R50, but with no viewfinder	APS-C	24.2	Canon RF	51,200	3840	·	651	12		·	·	3	·	·	480	119.3	73.7	45.2	370
Canon EOS R100	£670	3★	Entry-level APS-C model that's designed to be a simple family camera	APS-C	24.2	Canon RF	25,600	3840	·	143	6.5	·	·	·	3			340	116.3	85.5	68.8	356
Fujifilm X-H2	£1899	5★	High-resolution pro flagship model with same design as X-H2S	APS-C	40.2	Fujifilm X	51,200	7680	·	425	15	·	·		3	·	·	540	136.3	92.9	84.6	660
Fujifilm X-H2S	£2499	5★	Extremely impressive pro-spec high-speed flagship model	APS-C	26.1	Fujifilm X	51,200	6240	·	425	40	·	·		3	·	·	580	136.3	92.9	84.6	660
Fujifilm X-M5	£799	4.5★	Compact, affordable hybrid model with no viewfinder or in-body stabilisation	APS-C	26.1	Fujifilm X	51,200	6240	·	425	20		·		3	·	·	330	111.9	66.6	38	355
Fujifilm X-S20	£1249	5★	Excellent 26MP still/video hybrid camera that includes 6.2K video recording	APS-C	26.1	Fujifilm X	51,200	6240	·	425	20	·	·	·	3	·	·	750	127.7	85.1	65.4	491
Fujifilm X-T30 II	£769	5★	Superb mid-range model that's a joy to use and gives lovely output	APS-C	26.1	Fujifilm X	51,200	4096	·	425	8	·	·	·	3	·	·	390	118.4	82.8	46.8	378
Fujifilm X-T50	£1299	5★	Small 40MP model with in-body stabilisation and film simulation dial	APS-C	40.2	Fujifilm X	51,200	6240	·	425	9	·	·	·	3	·	·	390	123.8	84	48.8	438
Fujifilm X-T5	£1699	5★	Retro-styled enthusiast model with 40MP sensor and subject-detection AF	APS-C	40.2	Fujifilm X	51,200	6240	·	425	15	·	·		3	·	·	580	129.5	91	63.8	557
Leica SL2	£5300	4★	Sports 47.3MP full-frame sensor, in-body stabilisation and 5K video	FF	47.3	L-mount	50,000	5120	·	225	20	·	·		3.2		·	370	147	107	83	916
Leica SL3	£5920	4.5★	High-end full-frame model gains phase detection AF and tilting screen	FF	60.1	L-mount	100,000	8192	·	315	15	·	·		3.2	·	·	260	141.2	108	84.6	854
Leica SL3-S	£4500	4★	More videocentric version of SL3 with 24MP sensor and 6K recording	FF	24.6	L-mount	200,000	5952	·	779	30	·	·		3.2	·	·	315	141.2	108	82.7	852
Nikon Z5	£1719	4★	Simplified version of the Z6, comes with compact 24-50mm f/4-6.3 zoom	FF	24.3	Nikon Z	102,400	3840	·	273	4.5	·	·		3.2	·	·	470	134	100.5	69.5	675
Nikon Z5II	£1599	5★	Impressively highly specified entry-level model at a very attractive price	FF	24.5	Nikon Z	204,800	3840	·	273	14	·	·		3.2	·	·	380	134	100.5	72	700
Nikon Z6II	£1999	4.5★	Capable full-frame all-rounder but looking dated in 2024	FF	24.5	Nikon Z	204,800	3840	·	273	14	·	·		3.2	·	·	410	134	100.5	69.5	705
Nikon Z6III	£2699	5★	Mid-range full-frame model boasts partially-stacked sensor for high speed	FF	24.5	Nikon Z	204,800	5376	·	273	20	·	·		3.2	·	·	380	138.5	101.5	74	760
Nikon Z7II	£2999	4.5★	Gains dual card slots, faster shooting, 4K 60p video and vertical grip option	FF	45.7	Nikon Z	102,400	3840	·	493	10	·	·		3.2	·	·	420	134	100.5	69.5	705
Nikon Z8	£3999	5★	Sensational all-rounder with all the Z 9's features in a smaller body	FF	45.7	Nikon Z	102,400	7680	·	493	20	·	·		3.2	·	·	340	144	118.5	83	910
Nikon Z9	£5299	5★	Stunning high-speed, high-resolution flagship with pro build and connectivity	FF	45.7	Nikon Z	102,400	7680	·	493	20	·	·		3.2	·	·	700	149	149.5	90.5	1340
Nikon Zf	£2299	4.5★	Lovely retro-styled full-frame mirrorless with all the latest technology	FF	24.5	Nikon Z	204,800	3840	·	273	14	·	·		3.2	·	·	380	144	103	49	710
Nikon Z30	£699	4★	Designed for vloggers, with articulated screen but no viewfinder	DX	20.9	Nikon Z	204,800	3840	·	209	11		·		3	·	·	330	128	73.5	59.5	405
Nikon Z50	£849	5★	Well-specified APS-C mirrorless model boasts excellent handling	DX	20.9	Nikon Z	204,800	3840	·	209	11	·	·	·	3.2	·	·	320	126.5	93.5	60	450
Nikon Z50II	£849	4.5★	Updated APS-C model gains improved autofocus and brighter viewfinder	DX	20.9	Nikon Z	204,800	3840	·	209	15	·	·	·	3.2	·	·	250	127	96.8	66.5	550
Nikon Zfc	£899	4★	Lovely-looking retro-styled model with fully articulated touchscreen	DX	20.9	Nikon Z	204,800	3840	·	209	11	·	·		3	·	·	300	134.5	93.5	43.5	445
Olympus OM-D E-M10 IV	£699	4.5★	Compact, lightweight, enjoyable to use and takes great-looking pictures	4/3	20.2	Mic4/3	25,600	3840		121	15	·	·	·	3	·	·	360	121.7	84.4	49	383
OM System OM-1 Mark II	£2200	5★	Updated with larger buffer, improved AF, and extra computational features	4/3	20.4	Mic4/3	102,400	4096	·	1053	120	·	·		3	·	·	520	134.8	91.6	72.7	599
OM System OM-3	£1700	5★	Combines gorgeous retro design with most of the OM-1 Mark II's features	4/3	20.4	Mic4/3	102,400	4096	·	1053	120	·	·		3	·	·	590	139.3	89.9	45.8	496
OM System OM-5	£1199	5★	Small, lightweight and weather-sealed camera gives great output	4/3	20.4	Mic4/3	25,600	4096	·	121	10	·	·		3	·	·	310	125.3	85.2	49.7	414

ALL PRICES ARE RRPS, STREET PRICES MAY VARY

Mirrorless cameras

										SHOOTING					SCREEN				DIMENSIONS			
NAME & MODEL	RRP	SCORE	SUMMARY	SENSOR SIZE	RESOLUTION (MP)	LENS MOUNT	MAX ISO	VIDEO	MIC INPUT	AF POINTS	BURST MODE (FPS)	VIEWFINDER	BUILT-IN WI-FI	FLASH	SCREEN SIZE (IN)	ARTICULATED LCD	TOUCHSCREEN	BATTERY LIFE (SHOTS)	WIDTH (MM)	HEIGHT (MM)	DEPTH (MM)	WEIGHT (G)
Panasonic Lumix G9	£1499	4.5★	High-speed, rugged photo-centric flagship camera with in-body IS	4/3	20.3	Mic4/3	25,600	3840	·	225	9	·	·		3	·	·	890	136.9	97.3	91.6	658
Panasonic Lumix G9II	£1699	5★	High-end Micro Four Thirds model with phase-detection autofocus	4/3	25.2	Mic4/3	25,600	5760	·	779	14	·	·		3	·	·	390	134.3	102.3	90.1	658
Panasonic Lumix G97	£699	4★	Well-priced Micro Four Thirds camera is a minor update to the G90 from 2019	4/3	20.3	Mic4/3	25,600	3840	·	49	9	·	·	·	3	·	·	300	130.4	93.5	77.4	530
Panasonic Lumix G100	£590	4★	Small SLR-shaped camera specifically designed for vloggers	4/3	20.3	Mic4/3	25,600	3840	·	49	10	·	·	·	3	·	·	270	115.6	82.5	54.2	345
Panasonic Lumix GH5 II	£1499	4.5★	Video-focused high-end model with in-body stabilisation and 4K video	4/3	20.2	Mic4/3	25,600	4096	·	225	12	·	·		3	·	·	410	138.5	98.1	87.4	727
Panasonic Lumix GH6	£1999	5★	Impressive high-end video model with new 25MP sensor and 5.7K recording	4/3	25.2	Mic4/3	25,600	5728	·		14	·	·		3	·	·	330	138.4	100.3	99.6	823
Panasonic Lumix GH7	£1999	5★	Video-centric camera with phase-detect autofocus and internal ProRes RAW	4/3	25.2	Mic4/3	25,600	5760	·		15	·	·		3	·	·	330	138.4	100.3	99.6	805
NEW **Panasonic Lumix S1II**	£2899		Pro model with 24MP stacked-CMOS sensor for high-speed stills and video	FF	24.1	L-mount	204,800	5952	·		70	·	·		3	·	·	360	134.3	102.3	91.8	800
NEW **Panasonic Lumix S1IIE**	£2299		'Essentials' version of the S1II with a conventional sensor but slower speeds	FF	24.2	L-mount	204,800	5952	·		30	·	·		3	·	·	380	134.3	102.3	91.8	795
Panasonic Lumix S1R II	£2999	5★	High-end stills-video hybrid camera, with phase-detect AF and 8K recording	FF	44.3	L-mount	102,400	8128	·		40	·	·		3	·	·	350	134.3	102.3	91.8	795
Panasonic Lumix S5D	£1000		Affordable compact-bodied, enthusiast-focused hybrid camera	FF	24.2	L-mount	204,800	4096	·	225	7	·	·		3	·	·	450	132.6	97.1	81.9	714
Panasonic Lumix S5II	£2000	4.5★	Compact model with phase detect autofocus and unlimited video recording	FF	24.2	L-mount	204,800	5952	·	779	9	·	·		3	·	·	370	134.3	102.3	90.1	740
Panasonic Lumix S5IIX	£2300	5★	Video-specialist version of the S5II boasts higher-quality recording options	FF	24.2	L-mount	204,800	5952	·	779	9	·	·		3	·	·	370	134.3	102.3	90.1	740
Panasonic Lumix S9	£1499		Small, rangefinder-styled full-frame camera designed for vlogging	FF	24.2	L-mount	204,800	5952	·	779	30		·		3	·	·	470	126	70.8	46.7	486
Sigma BF	£1969	4★	Stunningly designed, relatively compact model for photographers	FF	24.6	L-mount	102,400	6016			8				3.2		·	260	130.1	72.8	36.8	446
Sigma fp	£1999	4★	Smallest full-frame mirrorless, but compromised features and handling	FF	24.6	L-mount	102,400	3840	·	49	18				3.2		·	280	112.6	69.9	45.3	422
Sigma fp L	£1999	4★	High-resolution version of the fp with 61MP full-frame sensor	FF	61.0	L-mount	102,400	3840	·	49	10				3.2		·	240	112.6	69.9	45.3	427
Sony Alpha 6100	£830		Entry-level APS-C model with Sony's latest AF technology and 4K video	APS-C	24.2	Sony E	51,200	3840	·	425	11	·	·	·	3	·	·	380	120	66.9	59.4	396
Sony Alpha 6400	£1000	4★	Extraordinary new autofocus system, but in an outdated body design	APS-C	24.2	Sony E	102,400	3840	·	425	11	·	·	·	3	·	·	360	120	66.9	49.9	403
Sony Alpha 6600	£1450	4★	In-body stabilistion and impressive autofocus, but frustrating body design	APS-C	24.2	Sony E	102,400	3840	·	425	11	·	·		3	·	·	720	120	66.9	59	503
Sony Alpha 6700	£1450	4.5★	Boasts a 26MP sensor in a much-improved body compared to the A6600	APS-C	26	Sony E	102,400	3840	·	759	11	·	·		3	·	·	570	122	69	75.1	493
Sony Alpha 1	£6500	5★	High-end model with a remarkable combination of resolution and speed	FF	50.1	Sony E	102,400	7680	·	759	30	·	·		3	·	·	530	128.9	96.9	80.8	737
Sony Alpha 1 II	£6300	5★	High resolution, high-speed professional flagship model	FF	50.1	Sony E	102,400	7680	·	759	30	·	·		3.2	·	·	520	136.1	96.9	82.9	743
Sony Alpha 7 II	£1498	5★	The full-frame Alpha 7 II includes in-body image stabilisation	FF	24.3	Sony E	25,600	1080	·	117	5	·	·		3	·		350	126.9	95.7	59.7	556
Sony Alpha 7 III	£1999	5★	Fine camera with 10fps shooting and 4K video recording	FF	24.2	Sony E	204,800	3840	·	693	10	·	·		3	·	·	610	126.9	95.6	73.7	650
Sony Alpha 7 IV	£2400	5★	Excellent all-rounder with 33MP sensor and fully articulated screen	FF	33.0	Sony E	204,800	3840	·	759	10	·	·		3	·	·	610	131	96.4	79.8	658
Sony Alpha 7C	£1900	3.5★	Compact full-frame design let down by poor handling and tiny EVF	FF	24.2	Sony E	204,800	3840	·	693	10	·	·		3	·	·	680	124	71.1	59.7	509
Sony Alpha 7C II	£2100	4★	Much-improved compact model, but still compromised in certain respects	FF	33.0	Sony E	204,800	3840	·	759	10	·	·		3	·	·	530	124	71.1	63.4	525
Sony Alpha 7CR	£3200	4★	High-resolution twin of the A7C II, with a 60MP sensor	FF	61.0	Sony E	102,400	3840	·	693	8	·	·		3	·	·	490	124	71.1	63.4	525
Sony Alpha 7R IV	£3500	5★	Superb high-resolution, full-frame mirrorless with 61MP sensor	FF	61.0	Sony E	102,400	3840	·	567	10	·	·		3	·	·	670	128.9	96.4	77.5	665
Sony Alpha 7R V	£4000	5★	61MP model gains subject detection, 8K video and 4-way articulated screen	FF	61.0	Sony E	102,400	7680	·	693	10	·	·		3.2	·	·	530	131.3	96.9	82.4	723
Sony Alpha 7S III	£3800	4.5★	Huge update gains fully articulated screen and new touch interface	FF	12.1	Sony E	409,600	3840	·	759	10	·	·		3	·	·	600	128.9	96.9	80.8	600
Sony Alpha 9 II	£4800		A9 gains professional connectivity options and an improved body design	FF	24.2	Sony E	204,800	3840	·	693	20	·	·		3	·	·	500	128.9	96.4	77.5	678
Sony Alpha A9 III	£6100	4.5★	World's first global shutter brings breathtaking speed – but at a price	FF	24.6	Sony E	51,200	3840	·	759	120	·	·		3.2	·	·	400	136.1	96.9	82.9	702
Sony ZV-E1	£2350	4★	Small full-frame vlogging camera, with articulated screen but no viewfinder	FF	12.1	Sony E	204,800	3840	·	759	10		·		3	·	·	570	121	71.9	54.3	483
Sony ZV-E10	£680	4★	Designed for vlogging, with high-end microphone and fully articulated screen	APS-C	24.2	Sony E	51,200	3840	·	425	11		·		3	·	·	440	113	64.2	44.7	343
Sony ZV-E10 II	£925	4★	Second-generation vlog camera with 26MP sensor and 4K 60p video recording	APS-C	26.0	Sony E	102,400	3840	·	759			·		3	·	·	610	114.5	67.5	54.2	377

DSLR cameras

										SHOOTING					SCREEN				DIMENSIONS			
NAME & MODEL	RRP	SCORE	SUMMARY	SENSOR SIZE	RESOLUTION (MP)	LENS MOUNT	MAX ISO	VIDEO	MIC INPUT	AF POINTS	BURST MODE (FPS)	VF COVERAGE (%)	BUILT-IN WI-FI	FLASH	SCREEN SIZE (IN)	ARTICULATED LCD	TOUCHSCREEN	BATTERY LIFE (SHOTS)	WIDTH (MM)	HEIGHT (MM)	DEPTH (MM)	WEIGHT (G)
Canon EOS 2000D	£469	3★	Minor update to EOS 1300D gains 24.1MP sensor	APS-C	24.1	Canon EF	12,800	1080		9	3	95	·	·	3			500	129	101.3	77.6	475
Canon EOS 250D	£530	4★	Very compact entry-level DSLR with fully articulated screen and 4K video	APS-C	24.1	Canon EF	51,200	3840	·	9	5	95	·	·	3	·	·	1070	122.4	92.6	69.8	449
Canon EOS 5D Mark IV	£3599	4.5★	Hugely accomplished workhorse model, but pricey	FF	30.4	Canon EF	102,400	3840	·	61	7 7	100	·		3.2		·	900	151	116	76	890
Canon EOS-1D X Mark III	£6499		Super-fast pro model for sports and action photographers	FF	20.1	Canon EF	819,200	5496	·	191	16	100	·		3.2		·	2,850	158	167.6	82.6	1440
Nikon D780	£2199	5★	Superb all-rounder blends the best of DSLR and mirrorless technology	FX	24.5	Nikon F	204,800	3840	·	51	7	100	·		3.2	·	·	2,060	143.5	115.5	76	840
Nikon D850	£3499	5★	High speed and superb image quality make this the best DSLR yet	FX	45.7	Nikon F	102,400	3840	·	153	7	100	·		3.2	·	·	1,840	146	124	78.5	1005
Nikon D6	£6299		Latest pro-level high-speed sports camera boasts high-tech AF system	FX	20.8	Nikon F	3,280,000	3840	·	105	14	100	·		3.2		·	3,580	160	163	92	1450
Pentax KF	£849		Solid spec including fully articulated screen and in-body stabilisation	APS-C	24.2	Pentax K	102,400	1080		11	6	100	·	·	3	·		460	125.5	93	74	684
Pentax K-3 III	£1899	4★	Highly specified but pricey APS-C DSLR that boasts a large viewfinder	APS-C	25.7	Pentax K	1,600,000	3840	·	101	12	100	·		3.2		·	800	134.5	103.5	73.5	820
Pentax K-3 III Monochrome	£2249	4★	Specialist version of the K-3 III that only shoots in black & white	APS-C	25.7	Pentax K	1,600,000	3840	·	101	12	100	·		3.2		·	800	134.5	103.5	73.5	820
Pentax K-1 II	£1799	4.5★	Well-featured full-frame DSLR that's excellent value for money	FF	36	Pentax K	819,200	1080	·	33	4.4	100	·		3.2	·		670	136.5	110	85.5	1010

ALL PRICES ARE RRPS, STREET PRICES MAY VARY

We've tried our hardest to ensure that the information in this guide is as complete and accurate as possible. However, some errors will inevitably have crept in along the way: if you spot one, please let us know by emailing ap.ed@kelsey.co.uk. Unfortunately we don't have space to list every single product on the market, so we don't include the most expensive speciality items. **Before making a purchase we advise you to check prices, along with any crucial specifications or requirements, with either a reputable retailer or the manufacturer's website.**

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Compact cameras

NAME & MODEL	RRP	SCORE	SUMMARY	SENSOR SIZE	RESOLUTION (MP)	LENS RANGE (MM EQUIV)	MAX ISO	VIDEO	MIC INPUT	SHOOTING				SCREEN			BATTERY LIFE (SHOTS)	DIMENSIONS			
										BURST MODE (FPS)	VIEWFINDER	BUILT-IN WI-FI	FLASH	SCREEN SIZE (IN)	ARTICULATED LCD	TOUCHSCREEN		WIDTH (MM)	HEIGHT (MM)	DEPTH (MM)	WEIGHT (G)
Canon G7 X Mark III	£699	4★	Lovely pocket camera that includes 4K video and YouTube live streaming	1in	20.1	24-100	25,600	3840	·	30		·	·	3in	·	·	265	105.5	60.9	41.4	304
Canon V1	£959	4★	Video-focused with ultra-wide zoom, but also interesting for photographers	1.4in	22.3	16-50	51,200	3840	·	15		·		3in	·	·	400	118.3	68.0	52.5	426
Canon V10	£429	3.5★	Unusual camera designed for vlogging, but has some significant limitations	1in	15.2	19	12,800	3840	·	na		·		2in	·	·	290	63.8	90.0	34.3	211
Fujifilm GFX100RF	£4699	4.5★	Surprisingly portable 102MP medium-format compact with 28mm equiv lens	MF	102	28	102,400	4096	·	6	·	·		3.2in	·	·	820	133.5	90.4	76.5	735
NEW **Fujifilm X half**	£699		Small JPEG-only camera that recreates experience of shooting half-frame film	1in	17.7	32	12,800	2160		na	·	·	·	2.4in		·	880	105.8	64.3	45.8	240
Fujifilm X100VI	£1599	5★	Superb classically styled camera gains 40MP sensor and image stabilisation	APS-C	40.2	35	51,200	6240	·	20	·	·	·	3in	·	·	450	128	74.8	55.3	521
Leica D-Lux 8	£1450	4.5★	Attractive design with Four Thirds sensor and 24-75mm equiv f/1.7-2.8 zoom	4/3	17	24-70	25,00	3840		11	·	·	·	3in		·	TBC	130	69	34	397
Leica Q2 Monochrom	£4995	5★	Variant of the Q2 with a modified sensor that only shoots in black & white	FF	47.3	28	100,000	4096		20	·	·		3in		·	350	130	80	91.9	734
Leica Q3	£5300	5★	Lovely top-end compact with 60MP full-frame sensor and 28mm f/1.7 lens	FF	60.3	28	100,000	8192		15	·	·		3in	·	·	350	130	80.3	92.6	743
Leica Q3 43	£5900	5★	Premium compact with 60MP full-frame sensor and 43mm f/2 lens	FF	60.3	43	100,000	8192		15	·	·		3in	·	·	350	130	80.3	97.6	772
Panasonic FZ1000 II	£700	4★	Updates FZ1000 with higher-resolution, touch-sensitive screen	1in	20.1	25-400	25,600	3840	·	12	·	·	·	3in	·	·	440	136.2	97.2	131.5	810
Panasonic FZ2000	£600	4.5★	Sophisticated bridge camera with strong focus on 4K video	1in	20.1	24-480	25,600	3840	·	12	·	·	·	3in	·	·	350	137.6	101.9	134.7	966
Ricoh GR III	£799	4★	Slimline, lightweight advanced compact with in-body image stabilisation	APS-C	24.2	28	102,400	1920		4		·		3in		·	200	109.4	61.9	33.2	257
Ricoh GR III HDF	£1049	4★	Variant of the GR III with switchable Highlight Diffusion Filter	APS-C	24.2	28	102,400	1920		4		·		3in		·	200	109.4	61.9	33.2	257
Ricoh GR IIIx	£899	4★	Variant of the GR III with new 40mm-equivalent f/2.8 lens	APS-C	24.2	40	102,400	1920		4		·		3in		·	200	109.4	61.9	35.2	262
Ricoh GR IIIx HDF	£1099	4★	Variant of the GR IIIx with switchable Highlight Diffusion Filter	APS-C	24.2	40	102,400	1920		4		·		3in		·	200	109.4	61.9	35.2	262
Sony RX10 IV	£1800	5★	Update to RX10 III with vastly improved shooting speed and autofocus	1in	20.1	24-600	12,800	3840	·	24	·	·	·	3in	·	·	400	132.5	94	144	1095
Sony RX100 V	£900	4.5★	Includes super-fast 24fps shooting and slow-motion video up to 960fps	1in	20.1	24-70	12,800	3840		24	·	·	·	3in	·		220	101.6	58.1	41	299
Sony RX100 VII	£1200	4.5★	Gains Sony's latest AI-based autofocus tech, including real-time eye AF	1in	20.1	24-200	12,800	3840	·	20	·	·	·	3in	·	·	260	101.6	58.1	42.8	302
Sony ZV-1	£700	4★	Designed for vloggers, with high-spec mic and fully articulated screen	1in	20.1	25-70	12,800	3840	·	24		·		3in	·	·	260	105.5	60	43.5	294
Sony ZV-1 Mark II	£870	4.5★	Updated vlog camera gains ultra-wideangle zoom and touchscreen interface	1in	20.1	18-50	12,800	3840	·	24		·		3in	·	·	290	105.5	60	46.7	292
Sony ZV-1F	£550		Simplified version of the ZV-1 with fixed 20mm equivalent prime lens	1in	20.1	20	12,800	3840	·	16		·		3in	·	·	360	105.5	60	46.4	256

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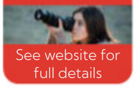

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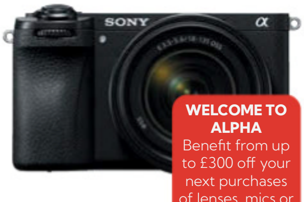

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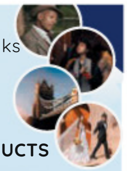

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17-55 F2.8 IS USM box EFS	£399
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18-200 F3.5/5.6 IS EFS	£249
24-70 F2.8 USM LII box	£899
24-70 F4 IS USM L	£599
24-105 F4 IS USM L	£499
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50 F1.2 L USM box	£799
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100 F2.8 USM macro box	£299
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135 F2 USM L	£599
180 F3.5 L USM macro	£699
300 F2.8 IS USM LII	£3299
300 F4 IS USM L box	£599
400 F4 DO IS II USM	£3999
400 F5.6 USM L	£599
500 F4 IS USM LII	£4499
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150-600 F5/6.3 DG OS contem.	£699
TC1401 1.4x extender	£149

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50 F1.8 AFS box	£99
50 F1.8 AFD	£69
55-200 F4.5/5.6 AFS VR DX box	£99
55-300 F4.5/5.6 AFS VR DX	£199
70-200 F2.8 E FL AFS box	£899/1399
70-300 F4.5/5.6 E AF P VR	£449
70-300 F4.5/5.6 AFS VR box	£249
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85 F1.8 AFS box	£299
105 F2.8 AFS VR macro	£399
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150 F2.8 EX DG OS HSM box	£399
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150-600 F5/6.3 DG OS contem.	£699
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35-105 F3.5/4.5 AIS	£149
50 F1.4 AIS	£299
55 F2.8 AIS micro	£199
85 F2 AIS	£349
85 F2 AI	£329
100-300 F5.6 AIS	£199
105 F1.8 AIS	£499
135 F2 AIS	£399
180 F2.8 AIS	£399
200 F4 AIS macro	£299

Fujifilm Used

XT-4 body

£899

Olympus Used

E-M1 MKIII body

£599

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S5 + 20-60mm

£1299

Sony Used

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Cambo Used

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16-55 F2.8 XF	£499
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56 F1.2 R	£399
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HLD-10 grip (fits OM-1)	£249
7-14 F2.8 Pro	£699
8-25 F4 Pro	£749
9-18 F4/5.6	£349
12-100 F4	£799
14-150 F4/5.6 ED MKII	£349
40-150 F2.8 Pro box	£899
40-150 F4 Pro box	£649
45 F1.2 Pro ED	£599
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75-300 F4.8/6.7 MSCII	£349
100-400 F5/6.3 IS box	£699

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12-35 F2.8 II	£449
12-60 F2.8/4	£399
12-60 F3.5/5.6	£199
14-42 F3.5/5.6	£99
25 F1.4 box	£399
45-175 F4.5/5.6	£299
45-200 F4.5/5.6 box	£179
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150 F4 PS	£299
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2x converter PS box	£149
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SQAi prism AE late	£399
Plain prism S	£199
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150 F2.8 FA	£499
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200 F4 FA	£399
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300 F4 green T*	£499
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90-180 F5.6	£399
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400 F4 early	£399
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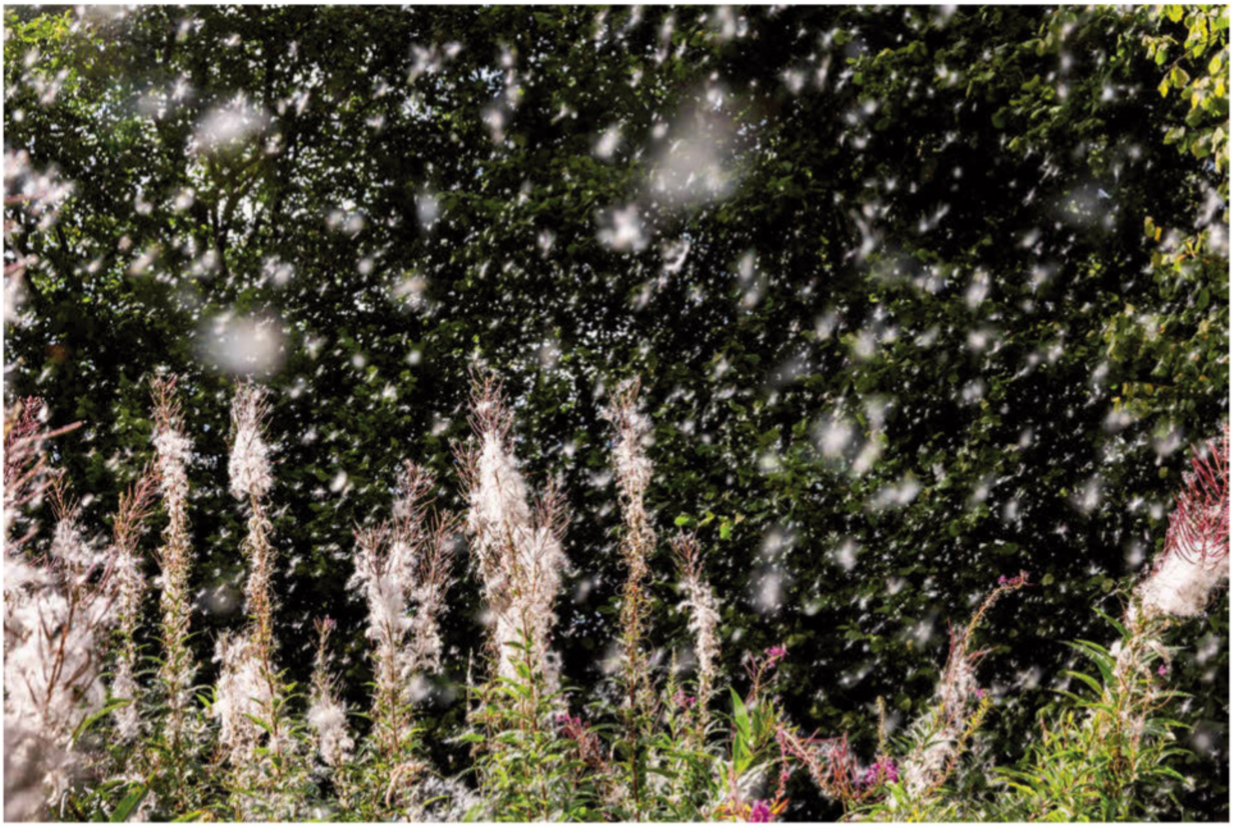
Final Analysis

Tracy Marshall-Grant considers...

The clean blue of linen by Yvette Monahan



© YVETTE MONAHAN

This image, from a new photo project by Yvette Monahan, was commissioned as part of the UK-wide project linking creativity and food production, We Feed The UK.

Monahan, a photographer working and living in Ireland, has chronicled the remarkable story of Mallon Farm in County Tyrone, where a model of growing sustainable and diverse chemical-free flax is being undertaken by farmers Helen Keys and Charlie Mallon. In a country where linen heritage is immensely strong, their endeavour respects and pays homage to that heritage and also takes on the role of rejuvenating the soil, waterways and wildlife as part of a shared endeavour to strengthen resilience in the Northern Irish food and farming system.

In her text accompanying the exhibition, which showed in Belfast Exposed Gallery until mid-March, Monahan said: ‘The most vital lesson from this project has been the undeniable power of personal passion in creating change. Helen and Charlie have transformed the land from a dairy farm into a biodiverse flax, food, and wildlife ecosystem. They have inspired a new generation of artists, designers, and makers and instilled in them a deep appreciation for flax as a natural resource, giving us hope for a sustainable future.’

The image here was taken by Monahan on a visit to the farm itself. She describes having just exited a mossy glade when she comes upon the seeds flying through the field. The seeds are from the Rosebay Willowherb plant, a plant known to have some health-giving properties. The intensity of the colours and the awe-inspiring abundance of the seeds are remarkable, their snowlike properties against the dark background of the images gives a winter feel, which is then rapidly diluted with the spring feeling from the abundance of pink, spiky blossoms of the plant itself below. The stark darks of the greens just adding real depth and focus to the image also.

I spoke to Yvette about the image, and she told me of the chest-high grasses as she came upon the meadow, the low hum of bees and the evening light filled with the swaying of the flax blossoms and this rosebay willowherb. The beauty of the image, her description of the moment of shooting, aligned with the nature of the project she was photographing are touching, beautiful and inspiring.

Visit www.yvettemonahan.com

Tracy Marshall-Grant is an arts director, curator and producer. She has recently been deputy director of the new Centre for British Photography and director of development for the Royal Photographic Society. Previously she has worked for the Bristol Photo Festival, Look Photo Biennial 2019, Open Eye Gallery and Belfast Exposed Gallery. Tracy co-curated the award-winning Chris Killip Retrospective exhibition which was on show for five months in 2023 at the Baltic gallery in Gateshead and has since been on tour in Germany and the Netherlands.

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